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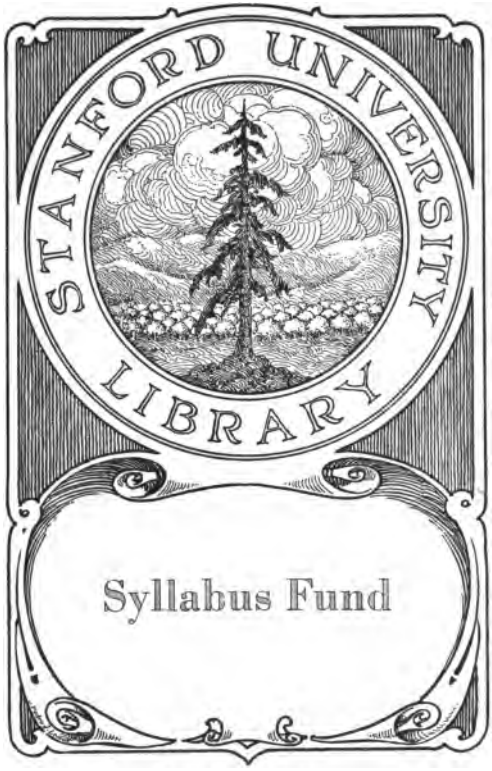

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STUDIES IN MUSICAL EDUCATION
HISTORY and AESTHETICS

FIFTEENTH SERIES

PAPERS AND PROCEEDINGS

OF THE

Music Teachers' National Association

FORTY-SECOND ANNUAL MEETING
CHICAGO
December 29-31, 1920

KARL W. GEHRKENS
Editor

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CONTENTS

PART I—PAPERS AND REPORTS — Page

Address of Welcome, ... 11
CHARLES L. HUTCHINSON, Chicago, Ill.

The Place and Function of a National Association (President's Address), ... 16
PETER C. LUTKIN, Evanston, Ill.

Report of School Music Committee, ... 21
OSBOURNE MCCONATHY, Evanston, Ill.

How Does Music Educate? 23
CHARLES H. FARNSWORTH, New York City

The Music Supervisor of the Future, ... 34
KARL W. GEHRKENS, Oberlin, Ohio

Music in the Grade Schools of the United States, ... 44
C. H. MILLER, Rochester, N. Y.

Music in the High Schools of the United States, ... 55
E. B. BIRGE, Indianapolis, Ind.

Instrumental Music in the Public Schools, ... 61
T. P. GIDDINGS, Minneapolis, Minn.

The Duties and Responsibilities of the State toward Music in the Public Schools, ... 65
HOLLIS DANN, Ithaca, N. Y.

The Relationship of Public School and Community Music, . . 78
PETER W. DYKEMA, Madison, Wis.

The Music Supervisors' National Conference, ... 89
JOHN W. BEATTIE, Grand Rapids, Mich.

Digitized by Google

The Educational Council of the Music Supervisors' National Conference, ... 96
WILL EARHART, Pittsburgh, Pa.

Music: A Trade or a Profession? 102
J. LAWRENCE ERB, Urbana, Ill.

The Development of Music in Chicago, ... 109
PHILO A. OTIS, Chicago, Ill.

Musical Conditions in Texas, ... 128
FRANK L. REED, Austin, Texas.

Some Physiological Aspects of Piano Playing, ... 142
RAYMOND H. STETSON, Oberlin, Ohio

The Passing of the Virtuoso, ... 152
ERNEST R. KROEGER. St. Louis, Mo.

Recent Progress in the Diagnosis of Musical Talent, ... 158
CARL E. SEASHORE, Iowa City, Iowa

Voice Pitch as Actually Sung by Great Singers, ... 166
MAX SCHOEN, Iowa City, Iowa.

Teaching History of Music Backwards, ... 173
LEON R. MAXWELL, New Orleans, La.

Do We Use and See what We Hear? 181
J. VICTOR BERGQUIST, Minneapolis, Minn.

Resolved that Chord Resolutions are no Longer Necessary, . 192
GEORGE C. GOW, Poughkeepsie, N. Y.

A Cappella Composition, ... 206
CHARLES N. BOYD, Pittsburgh, Pa.

Organizing Organists, ... 213
GEORGE ENZINGER, St. Louis, Mo.

Music in the College, ... 220
H. H. BELLAMANN, Columbia S. C.

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Music—A Mirror 226
WILLIAM F. BENTLEY, Galesburg, Ill.

The Scope of the Undertaking of the Eastman School of Music . 231
DR. RUSH RHEES, Rochester, N. Y.

PART II—PROCEEDINGS, ETC.

Minutes of the Annual Meeting, ... 237

Report of the Treasurer, ... 240

Note of Resolution as to Counselors, ... 242

Constitution, ... 243

Roll of Members and Subscribers, 1920, ... 245

Directory of State Associations and Presidents, ... 259

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ANNUAL MEETINGS AND PRESIDENTS

I.	1876	Delaware, O.	Eben Tourjee
II.	1878	Chautauqua, N. Y.	James A. Butterfield
III.	1879	Cincinnati	Rudolf de Roode
IV.	1880	Buffalo	Fenelon B. Rice
V.	1881	Albany, N. Y.	Fenelon B. Rice
VI.	1882	Chicago	Arthur Mees
VII.	1883	Providence, R. I.	Edward M. Bowman
VIII.	1884	Cleveland	Edward M. Bowman
IX.	1885	New York City	Smith N. Penfield
X.	1886	Boston	Albert A. Stanley
XI.	1887	Indianapolis	Calixa Lavallee
XII.	1888	Chicago	Max Leckner
XIII.	1889	Philadelphia	William F. Heath
XIV.	1890	Detroit	Albert Ross Parsons
XV.	1892	Cleveland	John H. Hahn
	1893	St. Louis	Edward M. Bowman
XVI.	1894	Saratoga, N. Y.	Edward M. Bowman
XVII.	1895	St. Louis	N. Coe Stewart
XVIII.	1896	Denver	Ernest R. Kroeger
XIX.	1897	New York City	Herbert W. Greene
XX.	1898	New York City	Herbert W. Greene
XXI.	1899	Cincinnati	Arnold J. Gantvoort
XXII.	1900	Des Moines, Ia.	Arnold J. Gantvoort
XXIII.	1901	Put-in-Bay, O.	Arthur L. Manchester
XXIV.	1902	Put-in-Bay, O.	Arthur L. Manchester
XXV.	1903	Asheville, N. C.	Rossetter G. Cole
XXVI.	1904	St. Louis	Thomas á Becket
XXVII.	1905	New York City	Edward M. Bowman
XXVIII.	1906	Oberlin, O.	Waldo S. Pratt
XXIX.	1907	New York City	Waldo S. Pratt
XXX.	1908	Washington, D. C.	Waldo S. Pratt
XXXI.	1909	Evanston, Ill.	Rossetter G. Cole
XXXII.	1910	Boston	Rossetter G. Cole
XXXIII.	1911	Ann Arbor, Mich.	Peter C. Lutkin
XXXIV.	1912	Poughkeepsie, N. Y.	George C. Gow
XXXV.	1913	Cincinnati	Charles H. Farnsworth
XXXVI.	1914	Pittsburgh	Charles H. Farnsworth
XXXVII.	1915	Buffalo	J. Lawrence Erb
XXXVIII.	1916	New York City	J. Lawrence Erb
XXXIX.	1917	New Orleans	J. Lawrence Erb
XL.	1918	St. Louis	Charles N. Boyd
XLI.	1919	Philadelphia	Charles N. Boyd
XLII.	1920	Chicago	Peter C. Lutkin

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PART I—PAPERS

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ADDRESS OF WELCOME

CHARLES L. HUTCHINSON
President, Chicago Art Institute

Upon me has been conferred the honor of bidding you welcome to Chicago. Like me, you may wonder why I have been chosen to do so, since I am not a professional musician, neither am I an orator. I have no political standing in the city, nor any right to speak for the present city administration, so why am I here? In asking me to come, your President surmised my inability as a speaker and intimated that I was at liberty to speak without formality.

Not long ago I listened to a friend as he spoke in answer to a "Toast of Greater Chicago." He is an eloquent man. Like every true citizen of Chicago he loves the city and finds pleasure in singing its praises, notwithstanding its many shortcomings. Of course, it was not incumbent upon him to parade our deficiencies before strangers. He felt as General Peck did when he delivered an oration at the unveiling of our monument to General Logan which was designed by St. Gaudens, and stands upon our lake front. Mr. Peck's address was eloquent and fulsome. At the close of the exercises a friend came forward to congratulate the orator upon his effort, but said to him — "Peck, don't you think you were a little extravagant in what you had to say about Logan?" "No," replied Peck, "it was all right, I was there to unveil his monument, not to unveil Logan." So my friend felt at liberty in speaking to the toast, to indulge in superlatives.

He spoke of the marvelous growth of our city. He told of the financial strength of our banking institutions. He exalted our position in the commercial world. He praised our Merchant princes. He prophesied that in time our city would outgrow New York and become the first instead of the second city of the nation. But all that he had to say related to material matters. All in good taste, perhaps, had he been speaking to the toast — Chicago; but as his subject was Greater Chicago, the speech was utterly inadequate. He made no mention of the things that

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make our city truly great. He failed to see that Greater Chicago finds expression in our Art Institute, in our Symphony Orchestra, and in our University. I should say our two universities, for although one of them is domiciled just outside of the corporate limits of our city, we claim it as our own. My friend forgot that we have a right to be proud of what has been accomplished here in the educational, artistic and musical world. As it is my good fortune to be closely connected with three of the institutions which I have mentioned, I may presume to speak for artistic Chicago and extend to you a hearty welcome. But, even on this ground, I have no official authority. The program introduces me to you as the President of The Art Institute of Chicago, and your President has suggested that I make a few remarks upon the artistic development of our city. His thought is a happy one, for Art and Music are so closely allied that they are often called the "sister arts," but he has forgotten that I am a man with a hobby and that there are other speakers upon the program eager to speak upon the subject for the consideration of which the Convention is convened. Laying aside that modesty for which all citizens of Chicago are noted, — I could consume the entire morning by talking upon the Art Institute and its work.

The history of the development of the fine arts not only in the West, but in the country cannot be written without mention of The Art Institute of Chicago. Chicago is regarded even in the East as an art center, and as such it is rather unique among the cities of the land. While it is an art center, it has within its borders an active influential center of art. Few cities are so fortunate. The center of art in Chicago is the Art Institute. I do not mean to say that there is nothing artistic in Chicago outside of the Art Institute — far from it, there is much. But, in and about the Art Institute you will find gathered in one way or another, the great majority of all people interested in the artistic development of the community. This is as it should be, for in every city, the museum of art should be the center of all artistic forces.

I may be pardoned if I quote the opinion of one, in no way connected with the Art Institute, — "The Art Institute is the

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inspiring center of free education in the art of Painting, Sculpture, Handicraft and Music and the intellectual life of all citizens — men, women, and children of high and low degree. During the past year the visitors at the Art Institute numbered more than one million — all were welcome. Other museums throughout the country will record more acquisitions and endowments but no one is enveloped in the same liberal atmosphere of good-will toward the public, from the director and his associates, the office force, the guards, the messenger boy and the humble women who polish the floor — none are ever too busy that they cannot stop in courtesy to the stranger. Each and every one has the service of the Art Institute as an ideal, and it is this personal hospitality that enhances the value of the Art Institute a hundred fold."

The Trustees of the Art Institute are firm believers in the democracy of Art. Unthinking people are apt to look upon Art and Music as something apart from daily life. Nothing could be more untrue than this assumption. Art and Music are not destined for a small or a privileged class. They are of the people and for the people, and from the people have come their greatest creators. They do not belong to the powerful and rich, they exist for the common heart and for ordinary culture. While one can assert that Art and Music are the truly intellectual amusements, he can with equal assurance declare that they minister to the pleasure of the masses as well. There is an infinite relation between the highest and the lowest in life. In the humblest walks of life you may find the most conspicuous examples of virtue. There also you may find a true appreciation of the best in Art and Music. The sense of beauty is present everywhere and this sense of beauty is a means of happiness. Like you, I am a lover of beauty and nature, in Art and in Music.

There is nothing more refreshing, more beautiful in the widest sense of the word, or greater than a lively sense of the beauty of the world in which we live. If you have this sense of beauty, encourage and cultivate it in every possible way. In this feeling for beauty, we have a pearl of great price and it costs us nothing. It is a rich possession, but in having it you deprive

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nobody else. Its possession and its enjoyment does not excite envy or greed. When we are out of tune it changes our mood and sets us right, — but I must not go on, although I am on common ground where all that can be said for Art is equally true of Music. It is your privilege to preach this doctrine of beauty.

Many people love to preach the doctrine of the duties of life. They are apt to overlook this other equally important doctrine of the joy of life. It should be cultivated also. The two doctrines should go hand in hand.

It is our good fortune to be citizens of a noble Republic. Of this citizenship we are justly proud. We do not always appreciate our heritage or realize the duty it imposes upon us. Nowhere else on the face of the earth is democracy more triumphant than in this land of ours, but even here it falls far short of that ideal democracy of which we sometimes dream. Recognizing this fact, it is well to ask ourselves, What is the ultimate object of democracy? President Eliot has said that it is to increase the satisfaction and joys of life for the great masses of the people. We are seeking to advance the civilization of the age in which we live. Some people look upon civilization as they look upon Art and Music — something to be separated from common everyday life. True civilization is simply the knowledge of how to live, and the way to use that knowledge. Our task is that of civilizing the great democracy of which we are citizens. For this, first of all, we must have orderly, healthy, well-governed communities. In them we must establish certain great institutions of light and learning to stimulate thought, to refine and elevate taste, to make life more full of joy. These institutions must be amply endowed and intelligently conducted. Through them, every effort must be made to reach and uplift all classes of citizens. In this work of civilization none of the arts has a more important part to play than that of Music. None is more beautiful, more inspiring or more useful than Music. The theme is so inspiring that it is leading me far from the purpose for which I am here.

The most beautiful and impressive event connected with the world war was the homage paid to the common soldier when

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the French Government with all possible military pomp and glory buried under the Arc de Triomphe an unknown poilu. So let me justify my presence here by allowing me to bid you welcome on behalf of the thousands of unknown lovers of Music who live in greater Chicago and who are really the ones that make possible our claim that Chicago is a musical center. You may be certain that every lover of Music extends to you a hearty welcome. We are honored by your presence.

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PRESIDENT'S ADDRESS

PETER C. LUTKIN
Northwestern University, Evanston, Ill.

It would seem most appropriate that the President's Address on an occasion like this might well concern itself with the internal affairs of the Association. This has not been the case in the past for of all the president's addresses since our reorganization in 1906, the only one which adopted this policy was the address given by myself when I had the honor of being your presiding officer in the year 1911 when the M. T. N. A. met at Ann Arbor, Michigan. At that time I presented a paper which sought to justify the new policy of the Association which was adopted at Oberlin in 1906. Be it understood that I am not criticizing in any manner the scholarly and timely addresses of Past Presidents Pratt, Cole, Gow, Farnsworth, Erb and Boyd; but the ideals, ambitions and accomplishments of our Association will bear presentation every year for the reason that each meeting brings a large number of persons in attendance for the first time, and these persons should be enlightened as to our aims and policies in order that they may understand the situation in its various ramifications.

Before proceeding to details I would like to spend a few minutes in enlarging upon the general scope and purposes of the M. T. N. A. as I understand them. Despite its existence for 42 years but comparatively few musicians are familiar with its fundamental objects and unfortunately many of the profession are not greatly interested when once enlightened. To any thoughtful and seriously disposed person it would seem natural that an art which figures so prominently before the public, an art which engages the time and attention of such a vast army of professionals and amateurs, an art which adds so much to the pleasure of living through its innate beauty and nobility and which — to descend to a lower level — supports such enormous commercial enterprises, might well have some channel of express-

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ion whereby the higher aims and aspirations of its devotees could be put in audible and visible form. This is one of the chief aims of our association. But there are difficulties in the practical administration of such a body. We boast of our wide-spread country, but boundless superficial area has its drawbacks. In small, compact countries men rub elbows with each other and it is comparatively simple to discover what is being done and who is doing it. But even under such favorable conditions it is necessary to have organization and the machinery to bring initiative and worthy effort before the public. In our vast domain an association of the type of the M. T. N. A. is peculiarly needed, for clever men are all but buried in the small towns or in localities far removed from the great centers of artistic activity. Patient investigators frequently succeed in finding but a small audience, men with a vision get no further than their local environment. People with things to sell and notoriety seekers attain the limelight but the real contributor to progress, who is apt to be modest and lacking in self-assertion, needs the aid of his professional brethren to gain the publicity his work deserves.

Another important function of our meetings is to discuss such new ideas as may be presented and also to consider and weigh any special problem that may be in the public mind. For this purpose the best authorities available present their views on the subjects at issue and everyone has the right to question and criticize these view-points. Every year an attempt is made (perhaps not always as thorough-going as it might be) to bring new problems to the surface and to discuss the live issues of the day. On this particular occasion the live question seems to be the rapid development of musical instruction in all branches by our public school system from kindergarten to state university. That this important movement should be properly guided and safeguarded goes without saying and to that end the leaders of this movement are gathered with us to tell what is being done and what they hope to accomplish. We are at the crucial point of the problem. There is opportunity of doing great things for the cause of good music if men of talent, insight and real consecration can set their stamp upon it. There is also the direful possibility of politics playing battledore and shuttlecock with our beloved art. Of

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charlatans fooling the public with fads and specious arguments. Of big business bossing the material that shall be fed to our children. Of false prophets seeking to undermine what is already good. The fundamental weakness of our party system of government is the utter hopelessness of following any line of effort which requires years of close study and patient application to fully establish and develop. Whether it is trade with South America, scientific administration, labor or social problems, ethics or education, whatever seeds of idealism are sown by one administration are ruthlessly uprooted by the next for party reasons. Capable men are rarely long enough in office and unhampered enough in movement to do real constructive and lasting work. These untoward conditions make one hesitate in encouraging governmental control and direction of the artistic destiny of the nation. Even our system of applied general education cannot always be pointed to with pride altho a few politicians here and there have now some hazy glimmering of what is good and what is bad in educational planning. But what are we to hope for if these same politicians are to control educational policies in art, a subject which the great majority of politicians are absolutely ignorant of. Of course we all look forward to the blessed day when our schools will be absolutely divorced from politics and placed under the control and guidance of high-minded, wise and skilled experts. It is thrilling to contemplate what might be accomplished in a single generation with the practical attainments, the ethics, and the artistry of our young people under ideal conditions. But we must wait with what patience we can for the slow awakening of the public conscience to our necessity. Real progress is based upon the homely virtues of honesty, unselfishness and good judgment on the part of those responsible for our educational systems and these qualities are not ordinarily met with in our educational boards. Personally I regret that this political aspect of our public school system is not included among the papers offered at our educational symposium.

But we are confronted with a condition and not a theory at the present moment and it behooves the members of the M. T. N. A. to give this great problem of public education its best thought and endeavor. Our one great safe-guard in this re-

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public is publicity and discussion. The public must first be educated and through them those officials immediately charged with school administration. This is a process requiring much tact and patience. The quality of private teaching in music is constantly improving and the burning question is whether the best of this private teaching can be turned definitely and unhamperedly into the stream of public instruction. Artistry can be taught by no rule of thumb. Wholesale methods are utterly impracticable when it comes to the higher planes of individual instruction, and without painstaking private instruction real artistry is impossible for the student to attain.

To return to the main subject of this discourse, a third and most important justification for the existence of this society has been its Annual Book of Proceedings. This has appeared each year since 1906 and even a casual glance through its fourteen sizable volumes will disclose a wide range of subjects, contributed for the most part by leading authorities. At the present moment the Association maintains the following standing committees: On American Music, Organ and Choral Music, Community Music, History of Music and Libraries, Public School Music, Standardization and Affiliation. It has at various times held special conferences on piano, voice, theory, orchestra, college music, musical appreciation, church music, community music, public school music, American music, and standardization. In addition there have been numerous other papers on all of the above topics considered pedagogically, aesthetically, historically, and in their relations to other factors. In late years we have formed the excellent habit of having a paper dealing with the local history of music of the place of meeting, and these have been absorbingly interesting. Such practical questions as coöperation, affiliation, standardization, musical examinations, courses of study, school and community music, are with us always. Aesthetics and interpretation are by no means neglected, nor are the modern tendencies in harmony and composition overlooked. Not the least interesting contributions are by non-professional musicians, who tell us what music means to them and to the general public. Scientists analyze the musical mind and tell us how to measure musical talent, and suggest new systems of scales and harmonies. Inter-

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esting personal experiences at home and abroad give valuable information for the future historians of American Music. Machine music and the movies are argued pro and con. This is but a partial list of our activities which I trust will whet your appetite for more. Some seventy libraries subscribe regularly for these volumes and the number is increasing.

Last but not least I wish to say a word for the social values of the M. T. N. A. These values are personal, sentimental and practical. It is the one opportunity that many of us have to get acquainted with our professional brethren who live beyond our local environment. It is a heartening and up-lifting experience to come in contact with men of fine minds and attractive personality who place the public good above their own advantage, who exalt artistry above filthy lucre, who stand for principles rather than personal preferment, and there are many such among our membership. As far as I am concerned I have made some of my best friends among our members, men whom it is a privilege to know. It is a wholesome experience to find musicians in your own specialty who are cleverer than you are. It makes for humility and a saner estimate of your own capacity. It is a good thing to find out what is going on in the world outside your own particular interests. It makes for broad-mindedness and better judgment. It is well to gain the personal touch for then we understand each other better and can accomplish so much more for the general welfare.

The main object of this address is to gain your personal interest in, and loyalty to, the M. T. N. A. It deserves support. It has proved its right to exist. Every right-thinking musician who believes in the dignity of his profession and wishes to add his mite in maintaining the same should gladly pay the small tax asked for membership year after year, *whether he can attend the meetings or not.*

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REPORT OF SCHOOL MUSIC COMMITTEE

OSBOURNE MCCONATHY
Northwestern University, Evanston, Ill.

In originally planning his program of the week, Dean Lutkin, President of the M. T. N. A., chose as his basal theme, "Music in the Educational System of the United States." It was his thought to center practically all the discussions around this idea. When, however, he learned that the Educational Council of the Music Supervisors' National Conference was planning to attend the sessions of the M. T. N. A. in a body, reserving certain times for its own special meetings, President Lutkin decided to take advantage of the presence of the members of this group to give special emphasis to the work which they represented. He therefore called upon me, as Chairman of the Committee on School Music, to take charge of two of the general sessions of the M. T. N. A. meeting and to organize the programs of these sessions by asking members of the Educational Council to treat his original theme as a symposium. The nine papers that follow are therefore presented in conformity with this request.

The Educational Council consists of ten members of the Music Supervisors' National Conference, elected by ballot three years ago to serve permanently. They have power to add to their number from the ranks of the Conference. It is their duty to study thoroughly the broad subject of Music Education in all its phases, though particularly as it relates to public education, and to advise the Supervisors' Conference regarding desirable activities for that body to undertake. It gives me pleasure to announce that every member of the Educatonal Council is present. The membership is as follows:

Hollis Dann, Director of Music, Cornell University, Ithaca, N. Y.

P. W. Dykema, Chairman Department of Public School Music, University of Wisconsin, Madison, Wis.

Will Earhart, Director of Music, Public Schools, Pittsburgh, Pa.

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Charles H. Farnsworth, Professor of School Music, Teachers' College, Columbia University, New York City.

Karl W. Gehrkens, Professor of School Music, Oberlin College, Oberlin, Ohio.

T. P. Giddings, Director of Music, Public Schools, Minneapolis, Minn.

Alice C. Inskeep, Supervisor of Music, Cedar Rapids, Iowa.

W. Otto Miessner, Director of Music, State Normal School, Milwaukee, Wis.

C. H. Miller, Director of Music, Public Schools, Rochester, N. Y.

Osbourne McConathy, Director Department of Public School and Community Music, Northwestern University, Evanston, Ill.

You will observe that I have also placed on the program Mr. John W. Beattie, Supervisor of Music, Grand Rapids, Mich., President of the Supervisors' National Conference, and Mr. Edward B. Birge, at present Director of Music, Public Schools, Indianapolis, Ind., but who has announced his acceptance of the position of Professor of Public School Music of the State University of Indiana, Bloomington, Ind., who is a member of the Committee on High School and College Credits in Music of the Supervisors' National Conference.

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HOW MUSIC EDUCATES

CHARLES H. FARNSWORTH
Teachers College, Columbia University, New York City

The subject that I am asked to present to you for discussion is entitled, "How Music Educates." Is interests me particularly because of the emphasis placed. It is not Education in Music that is meant, but the opposite, Music in Education. At first glance this distinction may seem slight, but thought will show that there is a decided difference.

Education in Music makes music the ultimate end. Most of the difference in the educational methods followed, is due not to the fact that the methods do not accomplish the ends sought, but that the ends sought, that is music, are so differently conceived by different educators.

If now we reverse the words and put it, Music in Education, education becomes the ultimate end. The part that music is thus to play in a complete education will give us a standard by which to judge of the processes that we should employ.

The first step in our discussion is to determine on a definition of education sufficiently comprehensive so that there will be no criticisms made on the ground that we are adapting it to the end that we wish to prove. At the same time, this definition must give us a basis for the deductions that are to be made. The following is offered as such a definition:

Education, in its broadest sense, is the preparation of the rising generation to carry on the life of the race.

Such an inclusive definition serves not only as a basis for the education of men, but of animals, as well. The term, "life of the race," is not limited to the physical, but it includes everything that grows out of our physical life. The term education will include, not only the directed or deliberately planned education of civilized man, but all the instinctive training that nature carries on through the satisfactions of desires and interests by the individual as well.

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When we speak of education we generally think only of the directed type that civilization has developed, but after all the most fundamental and deep-seated education is the training that we get through the exercise of our instinctive impulses, including not only the marvelous accomplishment of communicating by means of a mother tongue, but the many ideas and attitudes toward nature and society that make us express judgments long before we can justify them. In fact, most of the reasons that we give for our opinions are not the basis out of which they have been developed, but afterthoughts, to justify them.

Turning to instinctive education, we find its beginning 'way back in the evolution of life when the complexity of the creatures' activities prohibited the young from inheriting a complete apparatus for controlling the actions necessary for life. This brought on a stage of infancy in the life of the individual requiring a preparation for maturity to be gained after he is born.

The mystery of life seems to have manifested itself, at first, in particles of protoplasm that gradually evolved along two types, — those that developed a bony structure outside of the living tissue, thus protecting it; and those that developed the bony structure within the living tissue. At first glance, it might seem that the creature that carried his protection outside his body was by far the more fortunate, but time has shown that the sensitiveness to his environment that the second type presents has ensured development of organs and capacities that the very protection of the first made impossible. The multitudinous shell creatures of the sea and the infinite variety of insects on land show in the complex variety of form that they represent the limitations of the type to which they belong, Their young, whatever changes they go through, are always capable of shifting for themselves. No doubt the individual does learn something through experience, but after all he starts his life pretty nearly on a level with that of his parents.

On the other hand, the creatures that had the tissue on the outside of the bony structure and at first seemed to be handicapped, were forced to develop capacities and adaptations to the world about them that made it impossible for the young to start life fully matured. Hence the remarkable significance that the

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"prolonging of infancy," (the contribution of John Fiske to the law of evolution) has to the subject of education, for it is in this prolonging, back in our primitive ancestry, that much of the instinctive education that affects us now, had its start.

Thus it will be seen that the age of directed education is but a few minutes as compared with the whole day of instinctive education that has gone into the nature of man. If this is true, it stands to reason that directed education will gain in force and efficiency wherever it can utilize instinctive tendencies. On the other hand, directed education, opposed to instinctive tendencies, stands little chance of being effective. It is this fact that makes modern education so solicitous in regard to the natural bent of the child. The tendency is misunderstood by those who oppose it, as an effeminate trait of the time to humor the individual, but the real meaning is in the fact that directed education can not go far unless it has the solid support of instinctive tendencies.

This fact is peculiarly true in the teaching of music. It is safe to say that no other subject shows such a vast range in its instinctive capacity to benefit by directed education. What is this natural capacity but the ability to get results without knowing how it is done? Such a gifted person explains what he does simply by saying, "I don't know. It comes naturally." A strict psychologist might object to my classifying all this capacity under the term "instinctive." I am not particular what it is called. All I wish is to use the term to denote those activities that result in education, that are not consciously directed toward the ends to be obtained.

To sum up the points so far: Directed education in music rests on instinctive aptitudes developed by nature. Hence it is of prime importance in education to discover, as far as possible, the nature and strength of these aptitudes, and so to conduct our formal education that it will make use to the utmost of the advantage that nature gives us on the one hand, and not to attempt to accomplish complex results for which nature has not supplied us with an adequate basis, on the other.

So far we have been considering what education is. In order to determine how music educates, that is, "to prepare the individual for carrying on the life of the race," we shall have to

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consider, first, what the peculiar contribution of music to living is; what its value is to the race.

Most of the studies in directed education prepare the individual to accomplish certain specific things necessary for his well-being; but the fine arts, considered from the point of view taken by the public school, which considers them of value for cultural purposes, present no such practical results. It is true that drawing and painting make us observant of the world about us and that singing improves the voice, strengthens the lungs, and contributes to the effectiveness of social life. But however much teachers and parents may keep such points in view, the individual who submits himself to the practice that the fine arts demand, does so under the attraction of the art itself, for the pleasure of its beauty, not only in itself, but because of the heightened capacity it gives the individual to please others as well as himself.

Is pleasure then the aim of music? The answer to this question will require us to consider the function of pleasure, for this is the most important fact in instinctive education. Whenever nature seems to want something done, whether for the good of the individual, or for the race in which the individual is a link, nature seems to take a short cut. She does not appeal to the intelligence or judgment of the individual but simply attaches a pleasure feeling to what she wishes to accomplish and presto, the creature does it, often at the expense of its life! It is true we call this instinct, but unless we supply special directing energy, is it not simpler to think that the bee gathers its honey, and the ant carries on its complex home life, because each creature feels a satisfaction in what it does? Barring the factor of human consciousness of self, the animal is propelled by pain and pleasure in what it accomplishes as completely as the human. The difference is that man in his intelligence has learned how to separate the pleasure from the end it serves in nature, thus making dissipation possible. This knowledge has wrecked countless individuals and may yet wreck the race. but we cannot deny the immense possibility for good that wise direction of the desire for pleasure affords.

Granting that pleasure is the immediate motive that attracts us to music, we can claim with equal fairness that the pleasure

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felt serves in music, as it does in all its other normal functionings in nature, as a means to indicate the true value of the experience to the individual. In other words, the ultimate reason for pleasure in music is not merely the sensuous excitement that we feel, which is only the physical machinery out of which it is developed, but it is an indication of a state of well-being that is so worth while that a pleasure has attached itself to it.

What then is this state of well-being in music, the presence of which is manifested by such keen pleasure on the part of man, the world over? Is it not that in the "ideal motion of music," to use Gurney's term, man realizes a state of freedom and perfection that the physical limitations of his practical life never allow him to attain? In his practical life he is constantly looking forward to the realization of his dreams; while in the transitory state of "freedom and perfection" of his aesthetic life he realizes the fruition of his desires. He attains, as Miss Puffer calls it in her *Psychology of Beauty,* "the ideal moment." It is this attainment that gives to music its fascination. I do not mean by this statement that the lower motives purely physical, both rhythmic and harmonic, or self-exhibiting desires of showing off skill, are not common motives; but when we see how music grips both the savage and the civilized in their highest moments; when under the stress of war a dumb people like ourselves commences to sing, we are bound, it seems to me, to admit that however prevalent the lower motives may be, the real secret that makes music so valuable is not, as we have said, the surface excitement of the senses, of which we are so vividly conscious, but a deeper significance of which the sensuous pleasure is really nature's means of making us aware of its benefits.

So much for the value of music. Let us return now to our main question: how does music in its educational process prepare the individual to share in its benefit? What is its method?

If the benefit of music is a state of well-being of which pleasure is the constant manifestation, then the fundamental process in musical education is the awakening of this pleasure. The second step is to improve and strengthen this pleasure. To reverse these steps is the futile attempt to improve and strengthen what does not exist; yet this is often what we try to do.

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We have seen how nature in her instinctive education works with the pleasure motive. Barring exceptions, easily explained, the child with musical talent loves to exercise it. In this love his success lies. But the urge to music is in some degree almost universal. In the nature of this urge lies the secret for the educator. What he does in his directed education should grow out of what nature has supplied as its soil in the instinctive capacity she has given the individual. So much for the method of instinctive education.

Is directed education also to make the awakening of pleasure in the art the first fundamental in its method? Are we in our formal teaching also to appeal to feeling and love first and intellect and logic, second? The question is not one of inclusion, or omission, but of sequence; what is to be first. Is that all? you say. Why bother, if it is only a question of order? We have a parallel to the same problem in the religious aims of the Old and New Testaments. The Old puts intellect and logic, first. The benefit of God was won and paid for by sacrifice and deed, a rational transaction between the parties. The give and take was an affair of the intellect. Affection had nothing to do with it. The interest of the book of Job is that it cuts straight across this philosophy. Job's Comforters could not conceive of a situation where an upright man should be so stricken, and yet Job stoutly held to his innocence, and in so doing, accused God of being false to his contract in the eyes of his (Job's) friends. On the other hand the New Testament puts love first as the main spring of action, not contract and law. Hence its founder was misunderstood most grievously by the leaders of the religious thought of the time. He was undoing the law and yet he claimed he was fulfilling it. The difference is simply a difference of sequence, or emphasis, and yet two thousand years after, we Christians cripple our cause because we still put what we consider right thinking above right feeling; the appeal to the head above that to the heart.

Aesthetics has the same psychology as ethics, hence the teaching of music shows similar characteristics with reference to the sequence, in the appeal to the affections. The complexity of the

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problem is due to the fact that both are so essential. The aesthetic problem, as presented in music, is by far the easier to solve, because there is so little practical residuum in music; its accomplishment is largely within us, an affair of being, rather than doing, and yet the distinction that separates teachers most fundamentally is that one says, "do, and you will feel right," and the other, "feel right and you will do right."

The argument that I want particularly to present to you is the one growing out of what seems to me is implied in the instinctive education of nature; pleasure of the creature in what it does is the method of procedure, and directed education cannot go far wrong if in music, anyway, it follows nature's lead, especially if we take into consideration how peculiarly music is a matter of feeling, rather than logic and if we also bear in mind the parallelism between art and religion.

Let me mention five points, the selection of which is controlled by what seems to me is the basis on which music educates:

1. The first point naturally would be the one already referred to at the end of the first step: the adaptation of directed musical education to the instinctive musical capacity of the child. This is evidently being done at Evanston. An article in a New York paper by E. Jones, describes how by the Seashore tests they are able to classify the children into groups, the lowest being 10% of all, little or no ability; the next group above, 25% of all, poor ability; the third group above, 30% of all, having average ability; the fourth group, 25% of all, of good ability; and the fifth group, 10% of all, excellent ability.

Nearly twenty years ago I remember going to Chelsea, Massachusetts, to see what was more or less the pioneer work in the encouragement of outside instrumental work that Mr. McConathy was then most effectively organizing. He is still keeping on the firing line by starting the Seashore tests in a practical way at Evanston. The significance of these tests lies in the fact that they enable us to measure approximately the instinctive aptitude of the child and thus give us an opportunity to make a rational contact with our directed musical education, and by giving to each pupil according to his ability we keep alive the pleasure factor in the work.

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The strong democratic trend in our educational system has tended to treat the children, *en masse*, with the avowed purpose of giving them all an equal chance. We will not discuss how far this is true in the other branches of school subjects, but in the arts, especially in music, nature knows no democracy. Some she blesses with an aristocratic capacity that to others she denies. It has been estimated that the difference in natural capacity, musically, is a hundred times as great in some as in others. Obviously a uniform procedure given such conditions, carried on as our school work requires, is limiting the bright pupils and wronging the dull ones. So much for my first point, the adaptation of directed education to instinctive capacity.

2. The second point is to discover what musical capacity instinctive education has most universally developed that may be made use of by directed training of the home and school. All will agree that in the voice we have the finest musical instrument under sufficient control to produce effective music. The long and arduous drill that even talented pupils are required to undergo in order to play the simplest series of tones correctly is not necessary for even an average child who would sing. He forms the tones instinctively, at once. We can thus start out with music production without waiting to learn a mechanism. Not only this, but the possibility of combining, with our musical melody, poetic thought, heightens the emotional effect. There can be no doubt but that a majority of individuals make the most effective contact with their instinctive musical capacity through the singing of songs, and that through this gateway of joy we can bring the largest number into the palace of music; hence this is preëminently the approach in a democratic education.

3. The third point considers another aspect of musical training for which instinctive musical education supplies an effective basis. This, for lack of a better term, we will call musical appreciation. It is the exercise and training of the capacities of the pupil for a heightened enjoyment of music through hearing. There is no doubt but that a strong instinctive pleasure exists in listening to music and that this pleasure is indicative of a benefit to the individual, or it would not exist.

The problem of still further developing this instinctive ca-

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pacity by means of directed education is a complex one, for the activities carried on, both mental and physical, are hidden, many of them in the sub-consciousness of the individual. We can direct pupils' attention by telling them of the form of a composition; we can pique their curiosity with stories of the origin of what they hear; the conditions under which it was first produced; we can awaken curiosity in the instruments that are employed and the skill required to play them; but after all, these are simply the vestibules to appreciation.

The secret of the difficulty is that appreciation is an intuition and not the product of a logical process. Directed education has only the latter means of approach, and while this approach has its value in preparing the soil for the blossom, the real life that must be produced is more likely to come from the contagious enthusiasm of the instructor; his love of the thing itself rather than the reasons he employs. The great importance of this subject lies in the fact that it gives an entrance into the instrumental side of music — perhaps the most important part of modern art and one of the most necessary functions of our directed education.

4. The fourth point to consider is not so difficult to teach, for its activity lies largely in the logical processes of the mind, but the difficulty of carrying it on lies in the fact that it is a comparatively new feature in the musical experience of the race. Hence, instinctive education has not gone far enough to affect the large majority. This fourth point is sight-singing, or reading music.

Not until after the French Revolution, when the wave of popular education first commenced, did teachers ever think of making music readers of everybody. Such skill had been confined to the esoteric art of the musician. That the problem is difficult is seen by the fact that many attempts have been made and are still being made to simplify our cumbersome and illogical notation. Difficult as it is there is no doubt of its importance in directed education. It is the only avenue to part-singing, and in the upper grades of school it supplies the finest medium for contact with the beautiful. Yet the fact that in the ordinary person's experience of music, the differences in stress, duration and pitch upon which sight-singing is based do not arise in consciousness, shows how ill prepared, instinctively, the individual is. This fact should make

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us consider how far it is wise to sacrifice the little time the children have in school on an accomplishment that until recently was never expected to be exercised except by musicians.

The analogy that is so often given that we should know how to read music as we read words, will not stand a moment's inspection. Reading printed words is a part of the function of our practical life and comes continually into operation. Reading music is only employed for aesthetic purposes, and in fact we do not read music nearly as much as we read poetry, for music is caught by the ear in a way that poetry is not. If people read poetry as universally as they do ordinary print, then the parallelism of reading music might hold, but in the case of the majority of children that leave school, the reading of music takes its place among the lost arts. This whole problem needs scientific study in relation to the measurement of musical capacity referred to under the first point. Neither opponents nor advocates of sight-singing seem to be adequately equipped with the facts to judge what is to be done.

5. My fifth and last point refers to the training of the musician — the musical leader. That this is preëminently a function of the public schools is due to the fact that musical talent manifests itself and requires education in childhood and youth. Delaying professional training until the high school period is past makes musical leadership impossible. That this training should have many aspects according to the talents discovered — singing, composition, playing — needs no argument. The justification of this work lies in the instinctive equipment that nature gives to certain individuals. How it comes we do not know, and all that we can do is to discover and train it, and this we are bound to do if we are to have musical leadership.

To sum up this discussion the two main points are education and music. Under education we started with a definition that education consists in the preparation of the rising generation to carry on the life of the race. We found this preparation largely done by nature. This aspect we called "instinctive education." The portion that human management deals with we called "directed education." The importance of this distinction is due to

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the fact that directed education, to be effective, must be based upon instinctive capacity. This is peculiarly so in music.

My second main point, music, had two sub-heads: first, we considered what value music contributes to the carrying on of the race. We found that the profound effect that music has had on human beings from the dawn of history until now does not justify the pleasure reaction to music as its ultimate value. On the other hand we are justified in inferring that the abiding pleasure felt in music is a provision of nature indicative of its value to individuals quite apart from the mere sensuous pleasure felt. We described these ultimate values as a realization of the perfect moment — an experience that we are constantly seeking in the practical world. Hence, the importance of music as ministering to the spiritual side of our natures. So much for what music contributes.

The second sub-head under music is how music prepares the individual for realizing its benefits, or its method of procedure. This we claim is through the awakening of love or affection as the controlling factor. From the energy thus awakened all its technique and knowledge is to be mastered. We have put the sequence as in ethics: the heart before the head, difficult as this is for systematic education. The main argument for this emphasis has been put on what nature does and what human nature in its highest moments seems to demand.

Finally, we have suggested five topics as in harmony with this emphasis on the love for music:

1. The determining of the pupil's musical capacity
2. Singing
3. Appreciation
4. Sight-singing
5. Training of the musical leader

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THE MUSIC SUPERVISOR OF THE FUTURE

KARL W. GEHRKENS
Oberlin College, Oberlin, Ohio

The public schools of the United States of America present the most significant opportunity for causing a great body of over 100,000,000 people to love and appreciate music that has ever existed. I base this statement upon two facts, viz:

1. We have here in America a school system which, although not ideal is yet the best organized scheme of public instruction that has ever been devised and our schools are attended by a larger proportion of our children than is the case in any other country.
2. It has been demonstrated again and again that however necessary inherited musical talent is in the case of the professional musician it is not essential for the sincere and intelligent appreciation of music on the part of the layman; and after all our largest task in the public schools is not so much to train musicians (although the discovery and encouragement of talent is a highly important phase of our work), but to cause as large a number of people as possible to come to love and appreciate good music.

Since environment, then, very largely determines attitude and taste, and since we already have in existence in our public schools an organizaton that brings practically all of our children together in well arranged and well classified groups, all we need to do is so to arrange and manage the musical part of the environment of these children during the five or six hours a day that they spend in school (and as much as possible during the remaining hours of the day while they are at home, on the street, at the movies, etc.) that, having listened to, sung, played, whistled, and analyzed music of enduring worth through a series of eight or twelve years, they now find themselves taking such music as a matter of course; and because they have thus always been on

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familiar terms with it they love it, understand it, and would no more be deprived of it than most men and women of refinement would consider doing without immaculate linen on their tables, tasteful clothing on their bodies, and good reading matter in their libraries.

Let me make myself perfectly clear: This is not a plea for environment as opposed to heredity. I well recognize the fact that art in general and music in particular demands inherited ability of those who are to compose operas, conduct symphonies, and play sonatas; but the great function of music in the public schools is — as I understand it — to leaven the whole lump, to enable all the children of all the people to come into as close contact with beauty as their talent and inclination may make feasible, and thus to refine, to ennoble, to make infinitely more happy, the lives of the vast number of human beings to whom we sometimes slightingly refer as "the masses," but who in a democratic country like ours, with free educational facilities for all, are more likely to produce from out of their midst our greatest leaders in finance, in statesmanship, in the professions, — yea, even in art, than are the idle rich, who, because they are enabled to solve most of their problems with money rather than by sweat of brow and agony of soul, are therefore apt to lose all ability at overcoming obstacles and are therefore almost certain to fail in leadership. The children of the poor, on the other hand, are confronted with problems at every turn, and in surmounting these obstacles they develop strength; and because our systems of both industry and government are utterly democratic and offer everyone an equal chance to reach the top irrespective of wealth or family position, therefore these children of the poor often rise above their station and become our greatest statesmen, financiers, doctors, — yes, even musicians. Possibly this is a plausible explanation of the fact that out of Russia — perhaps the most oppressed and downtrodden of peoples — have come some of the world's most famous painters, musicians, novelists, and philosophers. Be that as it may, I wish again to insist that the chief function of music teaching in our public schools is to reach the prospective laboring man, statesman, merchant, teacher, and housewife, rather than merely to train the future musician

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aright. And if as a result of the music teaching which shall exist in our public schools of the future, we shall find a much larger number of people loving music and spending a part of their leisure time in playing in the neighborhood or city band or orchestra, in singing in a church choir, community chorus, or oratorio society; if we find increasingly that small groups of people meet in each other's homes to play ensemble music or to sing folk songs; if there is seen to be constant improvement in the quality of congregational singing and in the number of chorus choirs in our churches; and, above all, if we discover a much keener attitude of attention and discriminating intelligence on the part of our concert and opera audiences twenty-five years from now, — then we may well feel that public school music will have fulfilled its ultimate mission. And in addition to these things, which constitute what I consider to be our main objective, we shall discover here and there a child with really significant musical talent, and of course it goes without saying that we shall encourage such talent to the utmost and shall thus unquestionably bring to light many a hidden genius that might always have remained buried had there not been furnished a musical environment in which it might take root and flourish.

What I have said thus far amounts to this: Practically every body is capable of learning to enjoy and to appreciate music: the public school system is an institution which virtually all children attend for from eight to twelve years: let us therefore plan our musical work in the schools in such fashion that as many children as possible shall learn to love and to appreciate the best in music so that through them the attitude of the next generation shall be quite different from that of the present one; and let us not permit ourselves the luxury of organizing the musical instruction in our schools from the standpoint simply of the one class of students whom we ourselves understand best and who already have an attitude akin to our own, viz. that of the prospective musician, — as we have so often done in the past. Let us, on the contrary, plan our work in such a way that it shall actually reach a large proportion of our people and shall thus really come to exercise a marked influence in combating the sordidness of discouragement which has so often dominated the lives

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of the masses, by bringing about saner living, more refined emotions, and infinitely greater happiness on the part of the multitudes who, were it not for such inspiration, would often be doomed to a life of utter drudgery, hopelessness, and dull misery.

All this looks easy on paper, but in actual practice it will be found a stupendous task and one in which we shall need all our imagination, all our tact, all our scientific thoroughness combined with Yankee ingenuity, and on top of it all a strong will surcharged wth a deep faith in humanity and a sincere and utterly honest interest in the happiness and welfare of our brothers.

Many things stand in the way of such a program: customs, traditions, selfish attitudes, inefficiency, — these are but a few of our obstacles; but in comparison with the bigness of our end these are but trifles, and if we are really fundamentally honest in our desire to make the world a better place to live in because of the potential power of music to improve it these things will not stand in our way but will be overcome and brushed aside as easily as the sunshine banishes the mist on a summer morning.

Can we do it? The answer is: It all depends on the talent, the training, and the ideals of those who are to be the leaders in this great work. Which brings me at last to the topic assigned me.

The training of teachers in the art of giving instruction is a comparative innovation. Within the memory of most of us here assembled there was a time when there were no departments of education in our colleges and universities, when there were very few normal schools for training grade teachers and certainly no institutions whatever for giving instruction in the art of teaching music. It was assumed that if one knew the subject he was to teach he would also instinctively know how to teach it. The result was that those who were fortunate enough to have smaller brothers and sisters in the family and who thus had a chance to become acquainted with the ways in which children think and act often became excellent teachers; a few others who were naturally sympathetic and who had imagination enough to see how things looked through the pupil's eyes also succeeded fairly well; whereas the rest stumbled and blundered until they either found something else to do, were "kicked out," or, in the case of the

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women, married. With respect to music, it is true beyond question that hundreds of children have grown into an attitude of antipathy for a beautiful and natively attractive thing because of poor teaching, and many other hundreds have missed a large part of the enjoyment that ought legitimately to attend even the hard work involved in mastering an art because their instructors have not understood the fine art of teaching.

At present things are changing pretty rapidly, and practically everyone now recognizes the fact that although knowledge of a subject is a *sine qua non* of successful teaching, yet such knowledge alone is no guarantee whatever that the person possessing it will teach successfully; that the teacher must know many other things in addition to the mere subject with which he happens to be concerned; and particularly that he must know the minds and hearts of those whom he calls his pupils. Any instructor who cannot arouse an attitude of sincere and permanent interest in the subject on the part of his pupils has failed, no matter how glibly his students may be able to play or recite any particular lesson as the result of his instruction. And in order to arouse such interest he must know people as well as things; must recognize the presence and influence of other factors in the world than merely his particular subject; and above all, must be human in his attitude toward the pupil, the subject, and these other things.

A supervisor of music who measures up to this ideal cannot be fashioned out of a careless, thoughtless eighteen-year-old high school girl in a summer term or even in a year. Just as large bodies move slowly so also do big fundamental ideas penetrate only gradually, and we shall have to make up our minds first of all to a longer period of training for the prospective supervisor than is now thought sufficient in the majority of schools. Most institutions offering training courses for supervisors require only two years of study, and even these two years are often shared by music and art. This is not enough, and I am finding even three years devoted entirely to music all too short a time for adequate preparation. Practically all high schools now require that their teachers of science, history, mathematics, and other subjects shall have graduated from a four-year college course.

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Music is a far more difficult subject to handle than these, and in addition to knowing his subject the music teacher must know many other things if he is to escape the accusation of being narrow and one-sided, so a four-year period should constitute the absolute minimum for the preparation of the supervisor of the future, while five or even six years (of which we think nothing in the case of the doctor or lawyer) would not be an unreasonable amount of time for study considering the importance of the task.

Perhaps I ought to take time just here to explain that I am not today dealing with the preparation of the man or woman who "leads the children in singing" but with the supervisor of music who more and more in the future is to become the leader of and authority in all music education in the community; the man or woman who is not only able to organize and supervise the work in music in the grades with its emphasis upon appreciation rather than upon mere performance, but who knows music well enough so that he is able to direct with authority a fine high school chorus, singing standard choral works; who will not fail in that supremely difficult and intricate task of conducting an orchestra of 25, 40, 60, or 80 pieces — a demand that is even now not infrequently being made and that in the very near future will be accepted more and more as a matter of course; a person who knows music-theory well enough to teach a class in harmony, counterpoint, or composition, or to combine all three in the same course — which is likely to be the method of the future; a teacher who will be able to take a group of alert but thoughtless adolescents in a high school and lead them through fairly straight paths to some realization on their part of the beauty and meaning of music, — in other words, to teach a class in what is commonly called musical appreciation; a supervisor who will *ex-officio* assume the leadership of the various phases of community music and who upon occasion can himself take charge of community singing with all its possibilities in the direction of inspiration, socialization, and Americanization; and above all, a supervisor who has taste, discrimination, and valor in the selection of music, and who, because he knows the classics and at the same time knows people, will sometimes not begin his musical in-

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struction with a thing which is so far beyond the comprehension of his pupils that they would probably at once become discouraged and give the whole thing up as hopeless. This involves fair ability in playing the piano, for of course most music is selected and studied at the keyboard: and all of these things of course imply a musician of broad scholarship, of wide experience, and of real discernment; and those of us who are in charge of training courses for supervisors can testify to the fact that it is teachers of this type who are in greatest demand at the present time. I have had letter after letter during the past year, reading something like this: "We want a man or unusually strong woman as our supervisor of music. He must be accurate in his musicianship, broad in his general training, and above all, must be capable of becoming a strong musical leader in the community. We are willing to pay a good salary for such a person," etc. On the other hand, we have no requests for supervisors who have had a very short period of training, who are weak and immature, and who can be secured for the minimum salary. The sentiment is coming to be, "When it comes to music teachers we want the best" — and if I were inclined to be cynical I might add — "and the best is none too good."

But even though this be the demand, and in spite of the fact that, as I said a moment ago, a five or even six-year course is not an unreasonable period to expect a prospective supervisor to spend in preparation for so difficult and so important a task, yet I am well aware of the fact that in order to keep at least one foot on the earth while soaring amidst the clouds of idealism, I shall need to come back to a practcal discussion of some sort of a four-year course.

Granting, then, that at present we shall not ordinarily be able to plan further than a four-year period of study beyond high school graduation, what shall be the content of such a course? The question is a difficult one and I confess at once that I am not prepared to answer it, but I am entirely willing to think out loud for a little while and thus at least open up the matter for intelligent discussion.

In Oberlin we have two courses for supervisors. One is a three-year course in the Conservatory, consisting entirely of music

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study, together with a certain limited amount of psychology, pedagogy, etc., but the main emphasis being upon the study of piano, theory, singing, music history, etc. This course includes no academic work and leads to a certificate at the end of three years of what is considered by the students to be very hard work. The other course is a five-year one in the College Department, in which the student spends practically three-fifths of his time for five years in studying academic work, but by taking school music as a major and working unusually hard is enabled in addition to complete most of the musical work of the three-year course first mentioned. The three year course is weak in that it does not require any academic work, but at present I see no way of adding another year to it wthout offering a degree, and since such a course leads neither to an A.B. nor to the Mus.B. according to present standards, I am genuinely puzzled to know what to do. The five-year course is strong on the academic, i.e., on the breadth-of-view side, but in actual practice I find that there is not enough music-study in it, and at present the only solution that seems to be at all ideal is adding another year of music, thus making it a six-year course, which would probably mean that no one would elect it, although you will be interested to know that a reasonable number of students are at present taking the five-year course; but naturally there are not nearly so many of these as in the case of the three-year course. I mention these details so that you may see that this problem is not a new one to my brain.

To come back once more to what is practicable, however, I feel that the only solution in sight in connection with a four-year course is a modification in our attitude toward degrees, so I venture to suggest as a compromse and as a basis for discussion the following program:

Let the prospective supervisor of music go to high school for four years, spending three-fourths of his time in studying language, science, history, and other academic subjects, and the other fourth in studying music for credit: then let him come to college or conservatory and study four years longer, spending approximately three-fourths of his time in musical work of various sorts, including the principles of teaching music, and the

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other fourth in studying additional carefully selected academic subjects which will have a tendency to broaden his mind with respect to other fields of knowledge, to enlarge his sympathies for people of all classes, and in general to give him what is termed a social outlook upon life.

At the end of such a four-year course let us give him the degree of Mus.B. or Mus.B. in Education, since the larger proportion of his time will have been devoted to the study of music, and let us see to it that schools offering such courses shall have their standards raised to such an extent that all this work shall be so well done that at the end of the course the student may be so broadly and so practically trained that those who may doubt the appropriateness of conferring the Mus.B. degree for such a combination of work may be silenced even before they begin their complaints.

So far as music is concerned, such a course would probably include three years of piano study (or such an amount as would enable the student to perform at least fourth or fifth grade music with a fair degree of proficiency); probably two years of voice, two or three years of theory, two of sight-singing and ear-training, some history and appreciation, and some conducting; some study of school music systems, of general teaching principles, and of principles and methods of music teaching, of course; and probably a year of some sort of work in preparation for orchestra directing. The talent, amount of previous study, facilities of the school for presenting various subjects — these will determine the details in the case of each individual student, and no cut-and-dried program can be adopted, of course. The academic work might include a year of history, one of English, possibly one of science, certainly a semester of educational psychology and one of educational sociology or of ethics, and perhaps a semester of oral English or oratory, — the needs and tastes of the student and the facilities of the school again determining the details; but in general these are the two classes of work to be required, and in it all the student must relate music to life, must constantly grow in his interest in and sympathy for humanity, must so conduct himself as to insure forming habits of thought and of action that will enable him some day to be looked up to by hundreds of

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teachers, thousands of children, and perhaps tens of thousands of citizens, as their inspirer through music; and must achieve an ideal of service to humanity that will enable him willingly to endure much drudgery, submit patiently to many misunderstandings, and sturdily oppose all attitudes of selfishness either on his own part or on that of others.

If we can train a race of supervisors who measure up to such an ideal there will be no doubt as to the musical future of our country. And it is through the supervisor of the future that the change must come. Good textbooks, more pianos and phonographs, better methods of presentation — all of these are important adjuncts to musical progress, but it is upon the shoulders of the supervisor that the real burden falls, and unless we can send to our public schools a music teacher who is not only a thorough musician but a broadminded and cultured gentleman, a sincere lover of humanity, and a skillful organizer and instructor, these other things, important though they are, will be of no avail. In support of this contention and in concluding my address allow me to quote a paragraph from a recent book by H. G. Wells, entitled "The Undying Fire":

"What is the task of the teacher in the world? It is the greatest of all human tasks. It is to ensure that Man, Man the Divine, grows in the souls of men. For what is a man without instruction? He is born as the beasts are born, a greedy egotism, a clutching desire, a thing of lusts and fears. He can regard nothing except in relation to himself. Even his love is a bargain; and his utmost effort is vanity because he has to die. And it is we teachers alone who can lift him out of that self-preoccupation. We teachers. . . . We can release him into a wider circle of ideas beyond himself in which he can at length forget himself and his meagre personal ends altogether. We can open his eyes to the past and to the future and to the undying life of Man. So through us, and through us only, he escapes from death and futility. An untaught man is but himself alone, as lonely in his ends and destiny as any beast; a man instructed is a man enlarged from that narrow prison of self into participation in an undying life, that began we know not when, that grows above and beyond the greatness of the stars. . . ."

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MUSIC IN THE GRADE SCHOOLS OF THE UNITED STATES

C. H. MILLER
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Since 1832, when Lowell Mason introduced the study of music into the curriculum of one of the grade schools of Boston, singing in the public schools has been a constantly increasing factor in public school education. The method of study in those early days was teaching by rote, i.e. by imitation. At that time the objects to be attained were as follows:

1. To teach pupils to sing a melody.
2. To give them the power to analyze a song by determining the time values and the intervals.
3. To teach patriotism through song.
4. To teach interpretation of songs.

For several years public school music was largely confined to Boston.

In 1841 Chicago decided to have music taught. Mr. N. Gilbert was engaged as the teacher. Later, in 1847, Frank Lombard was hired to teach music, and later still Nathan Dye and others. There were several periods of interruption, during which no music was taught, but in 1863 there seemed to be such an all-round sentiment for the regular teaching of music in the schools that the Board of Education decided to engage an instructor through a practical competitive examination. There were twelve contestants. Some of the examiners were Mr. Cady of the music firm of Root & Cady, Dr. G. F. Root, Dr. William H. Wrighter and Superintendent Wells. Mr. Orlando Blackman was selected and continued in charge of the music in the Chicago public schools until his death, near the close of the 19th century.

The third large city to take up the teaching of public school music was Cincinnati. As early as 1832 the State of Ohio had appointed Professor Stowe, who afterwards married Harriet Beecher, as special investigator into methods of education in pub-

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lic schools and sent him to Europe to study the educational systems of Germany, France, and England. He made his report in 1836. The report was very comprehensive and included the following paragraphs with regard to the use of vocal and instrumental music in the schools of Germany:

> The universal success and very beneficial results with which the arts of drawing and designing, vocal and instrumental music, moral instruction and the Bible have been introduced into schools was another fact peculiarly interesting to me — I asked all the teachers with whom I conversed, whether they did not sometimes find children who were actually incapable of learning to draw and to sing.
>
> I have had but one reply, and that was that they found the same diversity of natural talent in regard to these as in regard to writing, reading and other branches of education, but they had never seen a child that was capable of learning to read and write who could not be taught to sing well and draw neatly, and that, too, without taking any time which would at all interfere with, indeed which would not actually promote his progress in other studies.
>
> At Berlin, I visited an establishment for the reformation of youthful offenders. As I was passing from room to room with Dr. K——, I heard some beautiful voices singing in an adjoining apartment, and on entering, I found about twenty of the boys sitting at a long table, making clothes for the establishment and singing at their work. The Doctor enjoyed my surprise, and on going out, remarked, 'I always keep these little rogues singing at their work, for while the children sing the devil cannot come among them at all; he can only sit outdoors there and growl; but if they stop singing, in the devil comes.' The Bible and the singing of religious hymns are among the most efficient instruments which he employs for softening the hardened heart and bringing the vicious and stubborn will to docility.

Again—

> The exercises of the day are always commenced and closed with a short prayer, and the Bible and hymn book are the first volumes put into the pupil's hand, and these books they always retain and keep in constant use during the whole progress of their education.

Describing the manual labor school, he says:

> At the time of harvest, when they first entered the field to gather the potatoes, before commencing the work, they formed into a circle and, much to the surprise of the

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> Superintendent, broke out together into that harvest hymn, *Now Let Us All Thank God.* After singing, they fell to their work with great cheerfulness and vigor.

This report was also presented to the Massachusetts legislature, where it had great influence in giving public school music, which had already been introduced into the Boston schools, a more secure footing, and resulted in many other Massachusetts cities introducing music. The effect upon Ohio, and especially upon Cincinnati, was revolutionary. In 1842 a class was organized, composed of musicians and laymen, which class was taught by the elder Mr. Aiken. In 1846 music teaching began in the public schools. Shortly after that it extended to Cleveland and several other Ohio cities. In 1854 the patrons and teachers of the St. Louis public schools received a report from Boston that music was being well taught in the public schools and they determined that their city should not have lesser advantages than Boston, so music was introduced and Mr. William Hodgdon was selected as the first supervisor of music. He continued in that capacity until his death in 1906. Gradually the larger cities of the country followed in the lead of these already mentioned and public school teaching gradually spread from these various centers. The last of the larger cities to take up public school music was New York City, which did not have the music work centered under the direction of one supervisor until 1897, when Frank Damrosch was made director of music.

At the present time nearly all the cities and towns which have over one thousand population in the United States have music taught. Besides this, several states require music to be taught in the rural schools as well as in the city schools. Even the island possessions of the United States are provided with music teachers. Among the teachers who have been prominently identified with the development of public school music may be mentioned: Lowell Mason, Luther Whiting Mason, Mr. Aiken the elder, of Cincinnati, N. Coe Stewart of Cleveland, Mr. Glover of Akron, Mr. H. M. Butler, Mr. B. P. Jepson of New Haven, Mr. Weaver of Connecticut, and H. B. Holt and S. W. Cole of Boston. Many eminent names of teachers now actively engaged will be added to this list when the history of public school

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music is written. At the present time there is a host of well qualified men and women who are giving their lives to this cause.

Methods of work in music have undergone as great changes as methods of teaching in some of the other branches. At first, the unison work was the principal thing, but when a certain degree of proficiency in melody singing was attained, the better music teachers began to teach the singing of parts by imitation. This was found to be a slow process as only a few pieces could be learned this way during the year. Then arose the necessity for learning to read music in order to sing songs in harmony. Most of the differences in the methods of teaching have come from the struggle to find the best way to teach children to sing music at the first reading, called "*prima vista* singing." The painful struggles that have ensued in trying to teach children to read music, have been carried to such an extent in some schools that the children in many places dislike the subject of music. Some educators have been so displeased with the way it was conducted that a few cities even abandoned it for a time.

The evolution of music methods has followed two distinct lines of development in the United States. One class of teachers retained the general plan and pedagogy of the civil war period and tried to systematize music teaching so that definite results could be obtained. By adding a few new ideas and trying to infuse a new spirit into their work through closer coöperation and a finer organization, they have survived even unto the present time. Where they have been successful in developing strong teachers, the results have been good, but that does not conceal the fact that most of their followers have only succeeded in making music a very unpopular subject, whereas it should be the most popular study.

The other class of teachers have profited by the development of methods in teaching the reading of langauge, and by approaching the subject of music in a similar manner, they have evolved methods of instruction that hold the interest of the children without difficulty and gradually give them the power to read music somewhat as they read the printed page.

The results in teaching music are not so satisfactory as the results in teaching other school subjects for two reasons:

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1. Only one-third as much time is given to music as other regular subjects receive.
2. The great majority of the teachers who try to teach it are not competently trained.

Formerly every grade teacher was required to teach her own music, no matter how poorly she did it. The supervisor in many of the smaller towns could visit her room every week, but in the larger towns and cities the general plan is to have the supervisor visit each room once a month. Many normal schools have tried to give teachers the necessary training, but for the most part, the time devoted to it has been entirely inadequate. Some training schools are giving only one hour a week for one year to a subject that should have five hours a week for two years as a minimum.

For the last twenty-five years some of the leading book companies that publish a series of music books for public schools, have held summer schools or institutes for the training of supervisors to teach their special books. These schools served a great purpose at a time when the work was not being done or could not be done in any other way, but so many abuses accompanied this plan of instruction that within the last ten years it has worked to the disadvantage of music education in the United States. There is no doubt in the minds of most of us who are at the head of large systems, that the day of usefulness for the book companies' schools for training supervisors of music has passed, and if the book companies are alive to their own interests they will soon recognize this fact.

Many superintendents and music supervisors have come to the conclusion that the departmental plan offers the only way that music teaching will ever be done satisfactorily. The departmental system has some wonderful advantages that may be enumerated at follows:

1. The teacher can be a highly trained and successful music teacher.
2. The method used may be the best,
3. The organization of the work may be ideal.

There are arguments on the other side of the question also:

1. A teacher who has her pupils all day establishes a con-

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trol and discipline that it is impossible to obtain in departmental work unless the regular teacher remains with the pupils while the music teacher is giving the lesson.

2. The teacher who can teach her own music well will get much better results than the special teacher, provided she is well qualified, because she knows the children intimately.
3. It is a pleasure for a teacher to teach her own music if she can do it successfully, and it makes the subject of music more important in the school than if it is taught by a special teacher.

However, in all the schools of the United States where the regular grade teacher is also teaching her music, it is safe to estimate that only one-half of these teachers are doing the work in a satisfactory manner. Since the development of all other branches of education in the public schools has been so great in recent years and so many new departments of education have been introduced, the burdens have been so multiplied for the grade teachers that the time is at hand when all schools must consider the plan of using special music teachers. When special teachers of any subject are introduced into a school system, it means additional expense to the taxpayers, but the time has come in the United States when the education of our children must receive much greater consideration by the public than it has in the past, and I venture to say that within ten years a large number of schools in the United States will be using special teachers of music.

Within the last few years there has developed a feeling, on the part of some supervisors that trying to teach children to read music with the time we have and with so many poorly trained teachers, is not justified. These teachers feel that our attempts have been largely a failure and they have turned their attention to rote singing and to music appreciation. Such supervisors who abandon the effort to teach sight-reading, can never expect to hear beautiful part-singing either in grades or high schools as so many schools now have. It is surely not enough to substitute a knowledge about music for the ability to perform it.

In past years there were no adequate training schools for

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teachers of music in the public schools and therefore their efforts were largely in the nature of an experiment. For many years the custom was for musicians who were not good enough to make a success of their profession of private teaching to enter the public schools to teach music at a small salary. Of course their failure in the new field was even greater, but the lack of competent teachers enabled them to hold their positions. This is the reason for the widespread opinion among professional musicians that public school music does not amount to much. Most professional musicians do not know that a new day has dawned for the public schools. Today many of the brightest and most gifted young musicians, both men and women, are entering the field; graduates of conservatories and universities are rapidly filling the ranks. The singer or player having a highly organized musical temperament with its accompanying eccentricities and idiosyncrasies is rapidly being eliminated from our profession.

It is absolutely necessary for one who is to supervise the work of highly educated public school teachers successfully, that he be also highly educated; that he be unaffected, straightforward, honest and charitable. He must understand modern pedagogy, the principles and history of education, the psychology of childhood, the relation of music to the other arts, and the organization and program of the modern school system. He must know the general aims of public school education and be inspired with the altruism of the ideal public school teacher. The greatest need at the present time is for adequate courses of training that properly combine academic scholarship with musical achievement, giving also time and opportunity enough to learn the profession of public school music teaching. It must be made plain that training as musician and scholar is not enough. They must be trained in the profession of music teaching in the public schools. The cause of most failures of music teachers today is not lack of musical knowledge but lack of teaching knowledge. No training course should be less than four years. If all states would require four-year courses for music supervisors we could revolutionize public school music within fifteen years.

Within the last twenty years instrumental music study has taken on great importance in progressive school systems. At

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first, players of different instruments who had studied under private teachers were assembled for orchestral work. Now instruction in classes for all orchestral instruments is given in many schools. Boys' bands are organized in some grade schools. The demand for players in the high school has caused instruments to be studied as low in the grades as the fifth, in preparation for high school. In one city that has a large number of instruments to loan students, the plan is to loan them in the sixth grade, if possible, and give the student over two years of experience in playing before he reaches the high school. The playing of instruments is most quickly learned by students in the sixth and seventh grades. Violin or piano study should begin earlier. Only in recent years has the practicability of class instruction in instruments been demonstrated. About six years ago violin instruction was begun in Boston, Oberlin, New York City and a few other places. It soon extended to other cities until now its vogue is nation wide. About three or four years ago other orchestral instruments were for the first time taught in classes. Instrumental work in some cities is becoming a very important part of the system.

The most approved modern courses for music in the grade schools call for something like the following schedule:

In the *Kindergarten* a knowledge of rhythms and melodies is given without any effort at drill. The children imitate the teacher and absorb what they can with some free response. They are trained to recognize and respond to various rhythms played.

In the *First Grade* monotones are trained definitely and many simple songs are taught by imitation. No attempt is made to teach any of the elements of music formally.

In the *Second Grade* many observation songs are studied from the blackboard and all the steps leading to sight-singing are carefully studied, and practiced. Interpretation songs are continued and in the latter half of the year simple new songs are sung at sight.

In the *Third Grade* the larger part of the work is the singing of simple songs at sight, a knowledge of all the common keys with regard to locating the key note, lettering of the staff, the value

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of whole and half and quarter notes in 2-4, 3-4, and 4-4 measure are taught.

In the *Fourth Grade* two-part singing is introduced through the singing of rounds and easy two-part songs. Much practice is given in singing new music at sight. A continuation of the study of elements and symbols in connection with the songs learned is carried on. Proper phrasing and diction is taught. Much individual work is done until each pupil acquires some independence in singing and reading new music at sight.

In the *Fifth Grade* over half the time is devoted to two-part singing, and the independent sight-singing is the principal feature. All the elements of music, the musical terms and signs occurring in the music are learned. The best expression possible is taught.

In the *Sixth and Seventh Grades* three-part singing is the principal feature. The voices are here first classified definitely to continue singing on the part to which they are assigned, unless the voice changes and requires assignment to another part. Here begins the study of more pretentious musical compositions. By this time the pupils have acquired enough independence in reading new music so that somewhat difficult music can be studied.

In the *Eighth Grade* four-part singing is featured as most eighth grades have enough basses to carry their own part, and where there are bass voices in a grade, there are always voices in the transition state that should be singing tenor, thus giving the four parts.

After finishing the eighth grade, 90% of the students should be able to carry their own part in a hymn tune, and half of them should be able to sing at sight much more difficult music. The voices through the grades are held to the light easy tones that preserve the voices and enable them to develop naturally and easily.

The work of the public schools must necessarily be very different from the work of the private teacher. The latter aims to train each individual toward virtuosity. He teaches one pupil an hour a week. The music supervisor teaches forty pupils all at one time for an hour a week. He does not aim at virtuosity, but he teaches certain definite things. He trains for ensemble effects instead of solo results. He works according to fixed prin-

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ciples. The majority of supervisors in this country attempt to follow these principles:

I. All music instruction should be concrete instead of abstract.
II. Some ability to use the musical language should always precede the technical study of music.
III. The training of the ear should precede and be the basis for the training of the eye.
IV. The teaching of tone quality, interpretation, and appreciation should go hand in hand.
V. The Drill Period for teaching the elements of music includes the third, fourth, fifth and sixth grades.
VI. The enjoyment of music by the child must be fostered and made the means of securing and holding attention.

The objects to be attained are:

I. To develop a love for good music.
II. To develop an easy speaking and singing voice.
III. To teach reading music at sight.
IV. To teach musical interpretation.
V. To discover and develop musical talent.
VI. To lay the foundation for future musical careers for children with musical talent.
VII. To teach the importance of unity in action—i.e. to develop team work.
VIII. To train coördination of the various faculties and muscles used in producing music.
IX. To develop the respiratory organs.
X. To arouse mental energy that may be used in other tasks.
XI. To train the mind to a cheerful outlook on life.
XII. To create and sustain morale.
XIII. To train emotional control.
XIV. To develop religious and patriotic feeling.
XV. To assist in training the child to be a good citizen of the Republic.

It is important that the private teacher take the trouble to understand what is being done by the music supervisor, for the work of the latter is becoming more and more important every

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year. The supervisors' work affects the private teacher in many ways. The public schools furnish the raw material for the private teachers' factory, and the quality of that material depends largely upon how well the supervisor has done his work. When the private teacher has trained a soloist, there must be an intelligent audience to hear him. The supervisor is training the people who are to be the audiences of the future. If there can be cordial coöperation between the music supervisor and the private teacher, the best interests of music will be served.

The constantly enlarging music budgets of boards of education, the rapidly increasing numbers from the public schools that are studying with private teachers, the evergrowing attendance at school concerts, the multiplication of school bands, orchestras and glee clubs, and the incessant demand from cities, large and small, for highly trained supervisors is conclusive evidence that public school music is serving a large purpose and that educational authorities consider the work abundantly worth while.

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THE HIGH SCHOOL IN MUSIC EDUCATION

E. B. BIRGE
Indianapolis, Ind.

Nothing is more striking to an observer of our public schools than the enormously increased enrollment of pupils in high schools as compared with twenty-five years ago. It is a familiar fact that both the number of high school buildings and the pupils attending them increase more rapidly in proportion than the population of the city. It is also true that although more young people go on to college than ever before, the majority do not go beyond the high school.

One may observe too that with the expansion in numbers of students has come an expansion in variety of studies and in no subject is this more noticeable than in music. We have courses in English composition and in literature, but is it not truly remarkable what a breadth of training is provided for music students in the chorus and glee club groups, the orchestra, the band, the harmony, appreciation and history courses and in the recognition of applied music study in the outside credit system?

In our eagerness for more and more education in music we are prone to emphasize the shortcomings of our schools — to complain of their lack of progress; but let us review for a moment the chance for a high school pupil to study music today as compared to that of his parents, say, thirty years ago. I well remember that when I was a pupil at the Providence High School — there was but one then — we boys and girls of the Classical and English Departments, so-called, gathered once a week in the auditorium for music. There were no recitations in music, just singing, and the whole hour was very enjoyable, and I think profitable. But this was the entire musical opportunity in that large high school, and of all similar schools, generally speaking, everywhere. It must be a bewildering experience to a graduate of those days to revisit the same school now and find music being taught at all hours of the day.

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In a similar school, with which I am at present officially connected, eleven hundred pupils out of eighteen hundred are taking courses in music demanding the entire time of four teachers for the work. There are one hundred and fifty students studying harmony as a major subject, receiving full credit for the work, this to be applied later toward college entrance if they so desire. In the appreciation classes large numbers, and especially large numbers of boys, are gaining glimpses of the world of music which otherwise they would never dream of. A large band and orchestra are maintained, not for the entertainment of the school, but for the serious study of music and for the development of ensemble routine and technique. Upwards of one hundred and fifty students receive full credit for outside study of singing, violin, piano, cornet and other instruments, while large numbers enjoy the study of ensemble singing. In this school any pupil may study the various branches of music and receive credit, toward graduation, of one-fourth the required number of thirty-two credits. His instruction in that subject may be as varied and as intensive as is perhaps wise for him while going to school.

The sort of school I have described is familiar to you, because there are at least fifty others widely scattered over the land doing the same kind of work. An enormous increase in opportunity for music education is offered as compared with similar schools thirty years ago, and yet some have gone beyond this in their development of the work. Large pipe organs are actually beginning to appear in some high schools and potentially in the building plans for new ones. Practically individual instruction in applied vocal and instrumental music is offered at public expense in a few of these most advanced schools, though the great majority, even of the progressive high schools in the large cities have not gone beyond the one already described. We may use, then, the work done by these schools as a sort of measure of progress in secondary education, remembering that boys and girls may major in harmony, may receive full credit for study with private teachers, may obtain band, orchestra and chorus practice and have competent guidance in the study of music appreciation and history.

Let us be thankful that so much has been accomplished and that whether or not the day will come when every child who

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wishes may receive individual instruction in music of every kind at public expense as freely as in English and mathematics, it is a present fact that in many schools no child need be without a real foundation for musicianship, whether he is to be an amateur or professional.

I have said that the schools described are about fifty in number. If we add those which offer all these courses but do not grant outside credit, the number is very much larger. Information gathered in 1919 by a joint committee representing the National Education Association, the Music Teachers' National Association, and the Music Supervisors' National Conference gives the most reliable data available at present upon the courses offered by high schools throughout the country. The reports received from three hundred fifty-nine cities representing thirty-six states, show that chorus work in some form is given in all of these schools, the division between required and elective chorus being slightly in favor of elective. Practically all have occasional assembly singing. About two-thirds maintain boys' and girls' glee clubs, the number of the girls' glee clubs slightly predominating, though it is interesting to note that out of three hundred fifty-nine schools two hundred six have boys' glee clubs. Two hundred seventy-eight, or over three-fourths, have orchestras, and of these, one hundred twenty-eight own and lend instruments to pupils. No aspect of music instruction is more striking than this as indicating a recognition of the importance of instrumental training in our schools, and it indicates the equal importance and need of trained instructors for high schools, competent orchestral musicians to take charge of instruction for beginners as well as of the ensemble practice. Bands are reported by eighty-eight schools. The number is probably larger since the report was received, owing to the recent extension of military training in secondary schools and the need of bands for parade and field work. Two hundred eleven schools report courses in theoretical studies, including harmony, while two hundred sixty-five, or over two-thirds, offer music appreciation and harmony. Of all the 2,076 courses offered 970, or nearly one-half, are given credit. One hundred eighteen schools, or a little less than one-third of the number reporting, credit outside music study, nearly all of these crediting

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the study of piano. A large number of schools report credit given for violin and other stringed instruments as well as wind instruments and voice work, but the data are not clear as showing whether the work is done in school or outside under private teachers. The presumption is, however, that it is largely for outside study.

The reports from the questionnaire show the interesting fact that activity in high school music is not confined to certain localities or states, but is fairly evenly distributed from coast to coast. I will hazard the opinion, however, that this activity as indicating a progressive spirit, reflects pretty accurately the attendance, on the part of the supervisors, at the annual meetings of the music teachers' and supervisors' conventions.

Striking as these widespread music activities are, they by no means give a complete idea of the place of high school music in the community. Every one of the many phases of music taught arouses an interest in the subject not only in school but outside as well. Almost every high school has its annual concert of chorus and orchestra, and in many communities the high school chorus is the nucleus of an adequate festival chorus. There is a manifest willingness on the part of adult singers everywhere to coöperate with the high schools. In St. Louis this spirit is especially marked. Large choruses of high school singers have studied and learned the standard operas and have rendered them in school and in the opera house with the assistance of the best soloists in the city. For several seasons the soloists of the San Carlos Opera Company, during their engagement in St. Louis, gave much of their time visiting the various high schools and singing the solo parts of the opera upon which the schools were working.

Not only in St. Louis, but in all cities blessed with a symphony orchestra, there is growing up an educational relation between the orchestra and the schools. In Minneapolis, Chicago and Cincinnati special children's concerts are offered by the orchestras, the programs being given special study in the appreciation classes. In Cleveland the symphony orchestra players are being utilized as teachers of band and orchestra instruments in the high

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schools. Imagine what this opportunity will mean for the future of music in Cleveland.

I wish there were time to describe in detail some of the special courses arranged by certain high schools (for example, vocational courses), which are on the same basis of training as other vocational courses, and in which students are prepared directly for professional work, prepared, that is, as far as the high school can carry such preparation. Many schools give nearly the same training without naming the work vocational.

But while the large cities and towns are rapidly providing excellent high school music facilities, the rural schools and smaller towns are not so fortunate. The majority of these schools do little beyond singing once a week; that is, just enough to satisfy the letter of the state law requiring commissioned high schools to offer a course in music. The State Board of Education of Indiana has recently taken important action which will strengthen the qualifications of supervisors by prescribing a minimum preparation amounting to two years' college work for supervisors of music.

They have also prescribed the condition for granting credit for outside study of music in all the high schools of the state, as follows:

1st. The plan used in the Indianapolis high schools was adopted as the working basis.

2d. Full credit for outside study is to be given on the same basis as other subjects.

3d. No credit is given for less than one full year's (or two semesters') work.

4th. Examinations are to be held at the end of every semester or school year at the county seats of the state by a committee of three, one of whom shall be the supervisor of music of the county seat, the two other persons being chosen by the county superintendent and the supervisor of the county seat.

This arrangement enables any child in the state to study voice, piano or any orchestral instrument outside of school and receive credit therefor toward graduation up to eight out of thirty-two credits. Other states may have made similar provision for outside credit, but sooner or later every state will provide for it.

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I need not tell the supervisors of music in this audience that the greatest need of our high schools the country over is not more courses in music, but better trained teachers, teachers who are musicians, who know the orchestra, who can teach harmony and appreciation, and last but by no means least, who can train a chorus. Such teachers are hard to find, but there is a demand for them and the demand will soon create a supply. Personally, in view of the tremendous strides taken in music by our high schools in even the last ten years, in spite of a lack of highly trained teachers in many cases, I am entirely an optimist regarding the situation, for we are evidently living in a time of belief in the value of music education, with public sentiment rising strongly in support of it.

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INSTRUMENTAL MUSIC IN SCHOOLS

T. P. GIDDINGS
Minneapolis, Minn.

This late date and a meeting of this kind is no time or place to set forth the value of music study either in or out of the public school system. We all believe in its value and look forward to a great expansion of this branch of education.

It was settled long ago that vocal music had a place in the public schools and this branch of musical education is firmly established and its teaching somewhat systematized. Instrumental music teaching of all kinds, hitherto the exclusive province of the private teacher, is just now edging its way, like many other things, into the school system. When music is mentioned during the rest of this paper we shall take for granted that instrumental music of all kinds is referred to.

Let us first take a brief review of education in general and with this as a foundation we shall be able to see more clearly the reasons for the present and future status of instrumental music in the schools.

What does a pupil go to school for? Most pupils can give no definite answer to this question. What they should be able to tell you at once is that they go to school to develop quick and accurate mental habits that they may use on any situation that confronts them along their earthly travels.

Now it makes a difference what studies are used to train the mind. In former times school authorities leaned toward the so-called disciplinary studies, Latin, Greek, etc. Greek has passed out of the high school curriculum and Latin is on the wane. So are many other subjects, for in this efficient age we are looking for studies that will train the mind and will also be good for something after they are learned. Here is where music scores heavily. It trains the mind and is at the same time useful in many ways.

First, does it train the mind? Yes, indeed, it does, as you all know. It trains in speed and accuracy, among other things, those

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two most important attributes of the efficient mind. To support this statement I will quote one authority and tell one story.

President Eliot says that, "Music, rightly taught, is the best mind trainer on the list. We should have more of the practical subjects like music and drawing and less grammar and arithmetic." Very sensible, we musicians all say, though you will notice that he was careful to insert, "rightly taught."

Two years ago, Professor Henneman, then of St. Louis, lectured to the high school students of Minneapolis on "How a composer works." While he was in Minneapolis he received a letter from an old friend who is at the head of the music department of Magdalen College, Oxford University. All the music of Oxford University is taught in this college, which is very old and wealthy, and many prizes and scholarships are offered to its students. Of these a few are in music, but most in other branches. This letter contained the following proof of President Eliot's statements quoted above: Ten per cont of the students of Magdalen College take music. Ninety per not do not. The ten per cent taking music also take seventy-five per cent of all those prizes and scholarships; in all departments, mind you. The ninety per cent who do not take music are contented with, or at least have to put up with, the remaining twenty-five per cent of the prizes and scholarships. This rather amazing record has been the average for the last thirty years.

As we have proved our point that music is a fine mind trainer let us look at other sides of music study. How about vocational training? This sensible thing is comparatively new in school education. We music teachers are the original vocational trainers for we have been training students to earn money with their music for a long time. Very likely the music teacher has done more of this than any one else in the whole educational system.

How about the morality side? They tell us that there is little or no music in anarchist homes. Very few young people who study music go wrong. They haven't time, and the work is uplifting in itself.

So we see that music is well able to hold its own with other studies when subjected to the above educational tests.

Now has it a place, and if so, how large a place should it have

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in the public schools, which are supported by taxes and freely open to every one.

In our beloved country there is a settled conviction, backed up by laws, taxes, and the whole machinery of the huge public school system that every person has a right to a free education. A right to as much of an education as he has the time and the gumption to get. We go still farther and insist that he keep at it until he is at least sixteen years old. Now as music has been proved to be an educational subject of the highest value on all counts, it stands without argument that music has a place in the educational system and that every one in this broad land is entitled to a musical as well as a general education. It is now further believed that pupils who wish are entitled to a vocational as well as a general education. Witness the free vocational schools as well as the vocational classes in regular schools. Music should of course be included as one of the most valuable vocations.

It would be foolish to close with this general statement without pointing the way in which the matter should come about.

To make this clear let us again consult history. Years ago education was carried on by tuition-paid teachers, who either taught one pupil at a time or a small class of pupils. Later came private schools, but these methods proved too expensive when applied to a whole population of school age. So the public school and the class lesson method came into vogue. This proved to be so much more efficient as well as so much less expensive that the private lesson, the tuition class and the private school are fast passing from general education never to return.

Music is still largely in the private lesson, tuition-paid stage. Before it can become a part of the public school system it must undergo the same evolution that general education has undergone and emerge from the expensive, inefficient private lesson stage to the efficient, inexpensive class lesson plan. Only then will the public schools be able to pay for the musical education of all who apply. The history of education shows unerringly that this is just what must happen. No one sees more clearly than the writer what a huge contract this is. A new kind of music teaching must develop. A new variety of music teacher must be trained. Real pedagogy must be applied to music teaching. Sensible

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graded courses must be laid out for every instrument. It is up to us music teachers to see that all this is done.

The time is rapidly coming when the teaching of music in all its various phases will be done in schools and colleges and the teachers will be paid by the state. A conservatory of music will form an integral part of every public school. Music will be as free as every other educational subject.

Has this movement started? Yes, there are several places already showing the beginnings of such a movement.

First on the list is Oakland, California. All kinds of instruments are taught free in both grades and high schools either individually or in small classes. They have gone a step farther and the Board of Education also furnishes many of the instruments the pupils play. There has grown up in Oakland a system of bands and orchestras in the public schools that play so well, are so generous and have such a wholesome influence on the musical life of the city that the rest of us are green with envy. I have tried to bring my own city up to that standard but have not succeeded. This not for lack of vision on the part of the school authorities, for they are willing, but there is not enough money for it as yet. We live in hopes. We do have all the instruments taught in classes, but the pupils pay for their lessons.

Rochester, New York, is doing the same thing as Oakland. A huge gift from a public spirited citizen furnishes many instruments for those who cannot pay for them. Teachers' College, Kirksville, Missouri, offers free instruction in everything musical for its students. Many other places are beginning this work, but these will do for illustration.

Yes, the educational system is attaching to itself a large and rapidly growing band wagon, and we music teachers better climb into it, or be prepared to tag along behind.

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DUTIES AND RESPONSIBILITIES OF THE STATE TOWARD MUSIC IN THE PUBLIC SCHOOLS

HOLLIS DANN
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Every child is born subject to the conflict of good and evil forces. One or the other will dominate his life. Looking into the face of a pauper's child, its capabilities cannot be estimated nor its possible development foretold. The child's capacity may be decidedly limited or, like Joan of Arc or Abraham Lincoln, he may be endowed with extraordinary native ability. Shall the child with limited capabilities be given opportunity to become an intelligent and useful citizen, or shall he grow up in an environment leading to ignorance and crime? The child born with native talent for leadership will become a leader of some sort. . . . Shall poverty and unjust discrimination make of him a menace to society and a leader of the forces of disintegration, or shall favorable environment and educational opportunity make him a champion of law and order?

Two agencies hover over the cradle of every child, sharing the duties and responsibilities of his development: the parents, to whom he will be a blessing or a curse; and the State, in which he will become a law-abiding citizen and a source of strength, or a handicap to progress. A large proportion of parents are unable to provide for the necessary education of their children, therefore the part which the State should take is a vital one.

Daniel Webster, in his centennial address at Plymouth in 1820, stated three conditions on which the continued existence of the American republic depends — universal education, universal religious training, and the proper division of landed property. Universal education is necessary if civic liberty is to endure. The general welfare, the very existence of a nation, is dependent upon the proper education of its citizens.

Each of the forty-eight states is a law unto itself, regarding the inauguration and administration of its educational system.

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"The state" therefore, for the purposes of this paper, means one of the forty-eight states. The Federal Government, however, has always recognized its responsibility toward public education. As early as 1787 Congress set aside every sixteenth section of public lands "for the maintenance of the schools," amounting to more than seven and one-half million acres. The Morrill Bill, signed by President Lincoln in 1862, appropriated for state colleges as many times thirty thousand acres of public land for each state as it had representatives in both houses of Congress. Congress now appropriates two and one-half million dollars annually for the support of colleges of agriculture and mechanical arts. Passage of the Smith-Towner Bill now before Congress, the creation of a national department of education, with the resulting equalization of educational opportunities and the stimulation and subvention of state educational systems, would greatly enlarge the scope of the federal government's participation in public education. The extensive advocacy of a national conservatory of music is significant of the widespread interest in musical education.

There are only two logical positions which can be taken regarding education by the State: one to deny the right to direct the education of its children; the other to affirm the right to establish and regulate any curriculum that will promote the public welfare. Since the time of Thomas Jefferson, who all his life advocated free public instruction in common schools, in secondary schools, and in the university, the obligation of the State toward public education has been accepted in principle. All states excepting two have enacted compulsory education laws. Practically all maintain normal schools for the training of teachers, supported by annual appropriations by the legislature. Late in life Jefferson wrote: "A system of general instruction, which shall reach every description of our citizens, from the richest to the poorest, as it was the earliest, so it will be the latest of all public concerns in which I shall permit myself to take an interest." His biographer says "The third great object of his life was to promote popular education as an essential condition to the safety of the republic."

Democracy and Education are so closely associated that one cannot exist without the other. Justice, domestic tranquility, the

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common defense, the general welfare and the blessings of liberty, can be perpetuated only by a people whose intelligence and spirit enable them properly to participate in representative self-government. Neither are there any limitations, save the will of the people, as to the extent of public education.

Every sort of intellectual training, knowledge and skill, useful to the citizen, may be imparted through public instruction. If the State has a right to educate at all, it has the right to educate in all things which will conserve both the highest interest of the person and the government of which he is a citizen. Of all forms of government a democracy is in most need of universal education. An absolute government can suppress demagogues; a democracy must educate them. The education of its citizens is not only a duty, it is *the supreme duty* of the State.

Although theoretically every state has accepted, in principle, its obligation toward public education, application of the principle reveals serious inconsistencies, grave sins of omission and commission which vitally affect the school system, and consequently, the welfare of the millions of children of school age.

One of the most important obligations which the State assumes is that of ensuring an efficient corps of teachers for every school. The states are not fulfilling this most important obligation. The supply of teachers is dangerously inadequate; a large proportion of them are poorly trained and unfit to teach. Nearly every state needs more and better normal schools and training colleges. The normal school is supposed to be an institution primarily devoted to the study of the profession of teaching. A working knowledge of the subjects to be taught in the elementary schools is supposed to be required for entrance to the normal schools.

A state whose normal schools require any definite qualification in music either for entrance or for graduation is the exception, and this in the face of the fact that music is the one subject in the elementary curriculum in which a large percentage of grade teachers receive little or no instruction either in the grades or in the high school. The would-be teacher may be tone-deaf at entrance to the normal school, and unable to match tones or keep in step when receiving her diploma.

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No district, city, or state school system would tolerate the attempt to teach primary reading by a teacher who could not read, nor understand the spoken language, yet a similar situation in the teacher of music is so common that it excites little comment or protest. It is the rule rather than the exception in most cities to find teachers attempting to teach music who can neither read nor write the tone language; many who are tone-deaf and rhythmically dumb — unable to recognize tonal or rhythmic errors in the simplest song, and unconscious of the damage they are inflicting daily upon the musical sense and the singing voice. Manifestly a rudimentary knowledge of music should be acquired in the elementary and secondary schools and required for entrance to the normal school. This is the practice in all other subjects.

Excepting a few cities in New England and the Middle West, the history of music in the public schools covers a period limited to about fifty years. During the first thirty years of this period, speaking generally, music was not taken seriously by school authorities or by patrons. The superintendent of schools usually knew little or nothing of the subject, and was possessed of a fatalistic notion that he could not learn. The board of education was in a similar state, both superintendent and board cautiously refraining from any attempt to direct or evaluate the work of a music supervisor. Any local music teacher or choir director was eligible for the position of supervisor of music. Attendance for one or two sessions at a two weeks' school conducted by the publishers of school music books represented the usual preparation of the would-be supervisor. The ability to get the approval of the superintendent of schools and to secure a majority of votes in the board of education were the essential qualifications. Yet in the face of such conditions, music in the schools has spread and developed to an amazing degree. Music is now taught daily as a regular subject in more than 95% of the cities in the United States. From sixty to one hundred and fifty minutes a week throughout eight years is devoted to the subject in the elementary schools. Music in high schools, colleges, and universities is spreading so rapidly that it is very dfficult to keep posted concerning its present status. In the elementary and secondary schools, the subject now includes not only vocal music systemat-

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ically taught, but instrumental music also — piano classes, violin classes, classes in band and orchestral instruments, the school band and the school orchestra; also music appreciation, music history, elementary theory, ear-training, and harmony.

A good example of the development of musical taste and interest is furnished by the city of Ithaca, N. Y., having a population of seventeen thousand. This season a series of four concerts given in an auditorium seating twenty-three hundred, was completely sold out by mail orders, obviating the necessity of a public sale. More than nine thousand tickets were sold and orders for hundreds of seats had to be returned unfilled. Out-of-town patrons were also unable to obtain seats. An extra concert by the Flonzaley Quartet was sold out through mail orders by means of a simple announcement. Still another concert by Jan Kubelick, soon to be announced, will undoubtedly be over-subscribed.

Last year a similar situation existed, and following the concert series, over nine thousand music festival tickets at increased prices were sold by mail orders. At the opening concert of the festival, not a seat remained unsold.

The little city supports nine chorus choirs, a high school chorus of six hundred, a boys' glee club, a girls' glee club, a community orchestra, a school band, a high school orchestra, several grade orchestras, has several hundred children in violin classes, and a large percentage of its children studying music with private teachers. Credit toward graduation is given for music both for courses in the high school and for outside study with private teachers. Practically the only non-singers in the grades and high school are those who come from systems of schools where there is no music, and non-residents who come from rural schools. Best of all, music is a joy to all concerned — pupils, teachers, parents, and the community in general.

These details concerning music in the schools are given because the unusual interest in music, the remarkable patronage of high class concerts, of choral music, and musical interest in general, are universally attributed to the influence of thirty years' successful music in the schools from the kindergarten through the University.

What this little city has done in a generation can be duplicated

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in any community. That only an occasional community reaps the benefit of successful music teaching in its system of schools, is due primarily to the lack of trained leadership. Every community is ready and eager to support music whenever a capable leader points the way.

Music in the public schools of the United States is sorely in need of thousands of thoroughly trained and capable supervisors. Musically talented young men and women with an aptitude for teaching and with native talent for leadership should be given a course of training commensurate with the size and importance of the task to be undertaken. Under present conditions the profession does not attract the best available talent in sufficient numbers. Those who are entering the field are not making adequate preparation, for several reasons:

First and foremost—A thorough preparation is not necessary. Positions and certificates can be secured with the expenditure of only a small fraction of the time and money necessary for a thorough, comprehensive preparation.

Second—The incentives, financial and otherwise, are not attractive enough.

Third—There are practically no schools equipped to furnish suitable courses for the training of supervisors. Such courses will not be offered until there is a demand for them. This demand, if it comes at all, will come as a result of state requirements.

When the State of New York required of the would-be dentist the completion of a four-year approved high school course, supplemented by an approved college course, followed by a three-day examination by a state board — immediately the colleges offered courses in dentistry, planned and equipped to conform with the state requirements. Such is the history of standards in other professions. Until the State said no, almost anybody so inclined, with comparatively little preparation, could prescribe for my horse or my dog, pull my tooth, or try my law suit. Now the man who essays to operate upon my dog, attend to my tooth, or give me legal advice, must spend four or five years in an approved college or university after completing a four-year high school course, and then pass a rigid four-day examination by a state

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board, before he can register and practice. But he may still operate daily upon the God-given singing voice of my child and impair thousands of young voices yearly; he may deaden musical sensibilities and kill interest in the art; he may worse than waste an average of ninety minutes a week in every school room in my city; he may degrade the musical taste of the entire community — and the State makes no protest, provides no safeguards, but says in effect: "You are a free agent, a law unto yourself; go as you please; you shall have no aid, not even a syllabus. Although you deal directly with every child in the system, from the kindergarten through the high school; although the musical education of the community is in your hands; although you are supposed to be a teacher of teachers, a musician, a conductor, a leader of leaders — the state assumes no responsibility for the loss and damage you inflict." No, this is not an exaggeration. Were there time, ample evidence could be presented to prove the situation to be worse than here stated.

A capable supervisor is the key to the situation, and is indispensable in every system where music is taught. One assistant supervisor for each additional hundred teachers is also essential. A county or district supervisor of music is a necessity for the rural schools.

The popular conception of a "capable, thoroughly trained" supervisor of music is misleading. A clear understanding of the necessary qualifications of the person who directs the musical education of the entire school population, is essential to this discussion.

The chief function of supervision is to improve teaching practice. This involves:

1. Decisions and constructive work concerning courses of study, text books, and uniform examinations.
2. Criticism based upon subject matter, upon the children instructed, and upon the social needs of the community.
3. Evaluation of the natural and acquired abilities of the individual teacher.

All supervising teachers should be competent along these lines,

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especially the music supervisor who receives least assistance from the superintendent and from other sources. Like the rural teacher, he must struggle with his difficulties alone and unaided.

The necessary professional qualifications are varied and require musicianship and versatility: The standards of tone quality, song interpretation, choral and orchestral performance, ear training, sight reading, music theory, and music appreciation, are high or low, improving or deteriorating, in proportion to the ideals and capability of the supervsor. Ability for leadership is an absolute necessity. Interest and enthusiasm among teachers, pupils, and parents, regarding music; harmony, good feeling and coöperation between the supervisor, superintendent, principals, private music teachers, and the community at large, all depend largely upon the supervisor. Excepting that of superintendent of schools, there is no other position in a school system involving so great and varied responsibility and demanding as much general and professional training and qualities of leadership.

In the light of this normal view of the supervisor of music, the delegation of these highly specialized and difficult tasks to young, immature, untrained, and poorly paid teachers is almost criminal. The only plausible explanation for the continuance of this poor type of supervisor is the fatalistic " don't-know-and-can't-learn " attitude which the average patron, board of education, and superintendent of schools maintain toward music and music teaching, not only in the schools but toward private teaching as well. The simple fact that those in authority do not consider themselves competent to judge of music teaching, is in itself sufficient reason why the state should assume the responsibility for the qualification and certification of the supervisor. New York, Pennsylvania, New Jersey, Indiana, Iowa, California, and other states have done this. The requirements in most cases are so inadequate, however, that very low standards prevail. Nevertheless the state is the only agency that can set and maintain a state-wide standard.

Ample proof of the efficacy of state standards for teachers is available. For example, wherever the state has required a college degree as a pre-requisite to teaching in the high school, we find teachers of mathematics, science, and language making the required preparation. Schools of education and teachers' train-

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ing colleges have been established in the colleges and universities to meet the demand for college-trained teachers. Whenever the state makes adequate requirements for the supervisor of music, training schools offering suitable courses and providing capable teachers to meet these requirements will follow — not before.

Normally the position of supervisor is of much more importance, carries greater responsibility and commands a better salary than that of high school teacher. The average salary of high school teachers in the United States for 1919-20 in cities over thirty thousand population, was $1781; the average salary of supervisors, including music supervisors, was $1,848. Why should the state demand four years' college training of one class, and either ignore the other class entirely, or limit the requirements to a few weeks' training?

This is not the proper time to discuss the question of courses for the training of the supervisor of music. Allow me to say in passing, however, that the need is very urgent for a comprehensive course which the leaders in the profession will accept. Such a course should be a composite, representing the combined judgment of the experienced leaders of all schools and systems.

Fortunately the Educational Council of the Music Supervisors' National Conference has already entered upon the work of formulating such a course. For fifty years we have been experimenting with methods and material and both have become, to a large degree, standardized. Mutual respect, toleration, and high ideals have also developed. The entire history of the Music Supervisors' National Conference proves conclusively that leaders representing all shades of opinion concerning music in the public schools can and do discuss all phases of the subject freely and frankly. The Educational Council as constituted represents all shades of opinion; it cordially invites and welcomes assistance from all sources. The active coöperation of Dr. Eugene Noble of the Julliard Foundation is assured. Dr. Noble is making a thorough investigation, gathering information concerning existing and prospective courses and evaluating the different units of a comprehensive course for the education of the supervisor of music.

Heretofore no state has taken the logical steps that are necessary if music in the schools is to produce the results which the

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large allotment of time devoted to the subject demands. Owing to the wide vision of Dr. Thomas E. Finegan, its Superintendent of Public Instruction, the great State of Pennsylvania proposes to carry to its logical conclusion the universal recognition of music in the school curriculum. Pennsylvania plans to do for music approximately what it is doing for other major subjects.

The plan includes—

1. A State Director of Music and several Assistant Directors with powers and equipment equivalent to other bureaus in the Department of Public Instruction.
2. Uniform required courses in music in the thirteen normal schools, each in charge of a superior teacher receiving a salary commensurate with the importance of the work to be accomplished and sufficient to attract efficient and experienced supervisors.
3. A minimum standard of qualification for teaching music in the public schools, for supervisors and for grade and rural teachers.
4. Summer music. Courses in the normal schools for grade and rural teachers.
5. Music in every high school.
6. Credit toward high school graduation for school courses in music and for approved study of music with outside teachers.
7. Systematic organization and promotion of Community Music in all parts of the state.
8. Music in every elementary school, including rural and village schools.

Pennsylvania, along with other progressive states, is giving especial attention to rural school problems. Consolidation of schools is progressing with unexpected rapidity. Lengthening of the school year and effective administration of compulsory attendance laws are receiving careful consideration. Complying with a recent law, plans of all school buildings outside the largest cities must be approved by the state architect.

The absence of music in the rural schools is peculiarly disastrous for reasons which have not been sufficiently considered. My attention was forcibly called to this subject during several months' service as Army Song Leader at Camp Zachary Taylor, Louis-

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ville, Ky. The wide difference in musical ability evinced by different batteries and regiments was at first unaccountable. Practically every man in the artillery school joined heartily and enthusiastically in the singing. The mass singing at the graduating exercises, at which from six hundred to eleven hundred men were given commissions each week, was thrilling and inspiring. The reasons for this universal participation and appreciation were soon evident. The entrance requirements of the Artillery School were very severe. Therefore every man was a product of higher education and had enjoyed the privileges of enlightened and progressive environment. Nearly all were college men. Their environment had included music.

In striking contrast to the men in the Artillery School, an occasional regiment was found in which only a small proportion of the men were able to sing at all. Their evident desire to sing, their crude attempts and utter failure, were pathetic. An investigation disclosed the fact that the non-singing regiments were recruited from the rural sections of certain southern states where there is no music in the schools and consequently little in the homes.

Now it is a recognized psychological fact that the tonal sense, and to a large degree the rhythmic sense, becomes more or less atrophied in the adult, if allowed to lie dormant during childhood. His reaction to music — any participation or real appreciation, is negligible. The State is promoting musical imbecility, and perpetuating unjust discrimination against the children in the rural schools by allowing half the population of the nation to pass through the period of childhood without music. Millions of children are growing up musically deaf and dumb, unjustly deprived of the opportunity to develop the musical capacity with which every normal child is endowed. It is idle to hope for a truly musical nation and foolish to be at all satisfied with musical conditions while half the nation's children are deprived of music altogether.

Musical inbecility is not the only result of no music in the rural schools. Recent psychological experiments and tests confirm the belief long held by many of us engaged in teaching music in the public schools, that the development of the sense of tone

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and rhythm — the awakening and training of the musical sensibilities — bear a close relation to the general mental development of the child. Instances of "waking up mind" through music are familiar to many thoughtful teachers and are a part of the experiences of the observing supervisor. Experience with hundreds of children and the testimony of scores of teachers, covering a period of thirty years, have convinced me beyond question that the mental power and alertness of the child are materially increased as a result of tonal and rhythmic development and that the tonally deaf and rhythmically dumb child is more or less handicapped mentally. I am confident that scientific tests and measurements will soon furnish conclusive proof of the soundness of this most important and significant theory, thereby shedding new light on the educational value of music and furnishing an additional and urgent reason for removing the tremendous handicap now imposed upon the child who happens to live in the country.

We are witnessing a most remarkable evolution of musical interest and activity. The advent of self-playing instruments, the rapid growth of community music in home, social, and industrial life, the rapid extension of instrumental music and music appreciation in the schools, the unprecedented patronage of high class concerts, the active support of prominent business and professional men, the enormous sums of money expended for music teaching, musical instruments, and musical entertainments, are some of the evidences of the epoch-making progress which music is making.

Now is an opportune time to start a general movement for State participation in music education. Political, industrial and educational leaders are favorably disposed. The following expressions are typical of the general sentiment toward music:

> "I am a friend of every effort to give music its rightful place in our national life."—Warren G. Harding.
>
> "The potent influence of music in the everyday life of the nation is but beginning to make itself felt. It will spread with the appreciation of music's benefit to mankind."—Charles M. Schwab.
>
> "Music is the best mind trainer on the list."—Charles W. Eliot.

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Music appeals to all classes and is indispensable in every phase of daily life — for young and old, rich and poor, in joy and in sorrow, in peace and in war, in work and in play, in the home, in the school, and in the church. It plays a larger part in daily life than all other arts and forms of recreation combined. If invaluable time and priceless opportunity are lost to the children in the public schools through insufficient and incompetent teaching and supervision, surely the State will raise the standards of teaching and provide more and better schools for the training of its teachers.

If education is preparation for complete living, then the awakening of the tonal and rhythmic sense in childhood is a vital element in education. If education is the training of the head, the hand, and the heart, then to omit one of the most potent agencies for their combined evolution is unthinkable. If the musical sense is practically killed when allowed to lie dormant during childhood, then the State will not long allow half its children to go through life musically maimed. Rather will the Commonwealth protect the musical birthright of every child, provide the fundamental training which makes possible the enjoyment of the priceless contribution which music makes toward complete living. So doing, the State will lay deep the only possible foundation for a truly musical nation.

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THE RELATION OF SCHOOL AND COMMUNITY MUSIC

PETER W. DYKEMA
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A KINSHIP LONG UNRECOGNIZED

The statement of our subject implies a kinship that has not always been acknowledged. Until very recently any connections which existed between school music and the music of the community at large were haphazard and casual. Occasionally the activities of the school music supervisor lead him into the general music problems of the community just as they might have lead him into its business, political, or social life. Not long since one might almost as well have discussed the relation of school music to clerking or tutoring or ushering in the church or holding a municipal office as the relation of the instructor of school music to music outside the school. Naturally if the music supervisor had the proper musical and business ability he might sing or play in the church, direct the choral society or the town band, serve on the lyceum committee, or in other ways have a voice in the music of the city. But in this regard he had no advantage over a similarly endowed teacher of physics in the high school, principal of a grade-school, or any business man. All these positions and, hence, spheres of influence, were granted upon individual and not official qualifications.

HOW SCHOOL AND COMMUNITY MUSIC HAVE COME TOGETHER

It is not difficult to sketch the various stages in the developments which have lead to the justification of the title of this paper. In 1913, at its Rochester meeting, the Music Supervisors' National Conference arranged for the publication of the pamphlet, "18 Songs for Community Singing," which marked the first formal step to establish definite relations between the school and the general community. It was the first attempt to suggest to adults what they should sing. It was indirect and hesitant, for

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it was essentially a collection of songs which were to be taught to all children and which they were to retain until they entered adult life. By this means eventually we were to have singing adults. We shall see how the success of this pamphlet lead to far reaching results, transcending, in fact, the ideas of the originators.

Before 1913 practically the only general musical connection between school and community was the periodical concert by children at commencement, parent-teachers' meetings, or other school occasions. This was comparable to the annual school exhibits of the other subjects and served primarily to display and inventory the year's products. Occasionally children's choruses formed important features in great civic musical festivals, and in rarer cases instrumental groups contributed worthy sections, although these were practically always in a school program. But in all these affairs there was little, if any, of that interplay between the two factors of school and community which we shall find to characterize present day conditions.

The 1913 pamphlet appeared just as the community Christmas celebration was gathering momentum. The schools soon added a few carols to their repertoire of eighteen songs which all children were to learn. Thus fortified, the children, with their carolling at Christmas time in 1913, began to form an important factor in the community Christmas celebration, and their importance at this celebration has increased each year.

Such factors as this carolling and the astonishing success of the "18 Song" pamphlet, which early in 1917 was revised and expanded into "55 Community Songs," with the still later expansion into the present phenomenally successful pamphlet, "Twice 55 Community Songs," make it probable that in time the schools would gradually have permeated deeply into the general musical activities of the community. But the entrance of America into the Great War, with the consequent requisitioning of every force which could produce a unified, aroused, and efficient nation, so accelerated this movement that the slow normal development of possibly twenty-five years was hurried into the tense activity of two years.

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THE WORLD WAR AND MUSIC IN SCHOOL AND COMMUNITY

Of the extraordinary musical manifestations of our war period little need be said in this paper. Let it suffice if we recall that every school pupil was directly or indirectly involved in the war-time music program — whether in the school where it was sought to create a feeling which should affect the adults at home, whether in the patriotic meeting or parade to accelerate or "put over" some special drive, whether at the entertainment for civilians or men in the service at camps and hospitals, whether by childish voice lifted in song or high school pupil in band or orchestra, whether by selling tickets to this or that concert or entertainment or benefit, whether as participants or helpers in soldier and sailor leave-takings or homecomings — in numerous ways the school was called upon to relate its music to the life of the larger community. School music, from having been a pleasant but comparatively negligible accessory subject in the curriculum, had developed in a period of national peril into a vital, essential, motivating, civic force.

AFTER-THE-WAR SOCIAL ENDEAVOR

But with the cessation of war activities and the return to normal, or at least to erstwhile conditions of living, there was every prospect that this musical embodiment of the Admirable Crichton would return to the pre-war butler, man-of-all-work station. In Barrie's play the heroine rebels at the conventionalities which prevent true worth from obtaining its proper recognition, but English class feeling triumphs over her righteous indignation. There is in America at least one organization which seems to be protesting with a considerable measure of success against allowing music to return to its former lowly estate. War Camp Community Service, or as its peace-time successor is now known, Community Service, Incorporated, aims definitely to aid in the preservation and promotion of music as an important force in the upbuilding and continuous inspiring of American citizenship. Its inception is due to a recognition of a gap between the professional and the layman, and the necessity of bringing them together. Its foundation principle is that of providing intelligent guidance and the

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wide dissemination of the results of experiments so that the abundance of volunteer social service, which was so lavishly offered in the war period and which is still obtainable in every locality, shall work most economically and efficiently. It endeavors to place upon a business, professional basis many types of social service; its program for music involves most of what supervisors and teachers learned and developed when war emergencies made possible what before had been if not impossible, at least almost unimagined. It is the one big remaining social agency that has an all-round program of community endeavor.

THE INFLUENCE OF COMMUNITY MUSIC

As we look back over the past eventful seven years we see that school and community music have strongly influenced each other. Community music, with its eye on music as an end, as a force, rather than a process or even an art, has emphasized the *spirit of free expression,* music for the people, the song for the sake of the singer. "The song's the thing, give us a song, and yet another song!"—this slogan has been so widespread that frequently it seemed as if mass singing were all instead of a part only of the community music movement. Then, community music has stressed the *spirit of joy,* the use of music to dispell gloom, banish anxiety, fill the cup of life with gladness. In mass singing, small instrumental groups, in band and orchestra concerts, Byron's famous line, "On with the dance! let joy be unconfined," was apparently used as the guiding principle. It lead the greatest artists and staidest musicians to rearrange their programs and to use material and methods which they previously disdained. "Let the people have what they want," they cried. Success in these years was measured by abundance of applause and especially by the gleam of the eye which evinced the pleased, joy-filled soul. Again, community music emphasized in concert and "sing" *the spirit of fellowship,* of neighborliness. Artists vied with each other in establishing friendly communications with their audiences, band men mingled with their auditors during intermissions, antiphonal singing effects used with unwonted frequency made a feeling of friendship and intimacy permeate singing crowds of hundreds, yea, thousands. Then, too, the effort to

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reach every taste by music lead to such a breadth of appeal in concert, dance hall, and mass sings, that a *spirit of universality,* music for everybody, spread throughout our country, thus opening ears and clearing throats that had been deaf and silent for years before, if not forever. We have just had our nearest approach to absolute democracy of participation in music. Finally, there has been set up a *spirit of service* through music that is a direct result of the other aspects. "Give, give of thy treasures, be they abundant or meager," was an appeal that was met with characteristic big-heartedness by the musicians of our country, until we had an unparalleled marshalling of volunteer and partially paid musical service that filled every nook and cranny of our land with the sounds of music. And the musicians gave more and more because they learned the great joy of service — the more one gives the more he has.

THE VALUE OF THESE INFLUENCES

These five influences — the spirit of free expression, of joy, of fellowship, of universality, and of service — were valuable contributions from community to school music. School music needed them to counteract that hesitant, calculating, studious attitude which usually possesses the learner in his endeavors to obtain command over an intricate process such as note reading; it needed them to emphasize again the fact that participation in music is not a tedious, taxing, even boresome task, but a joyous, uplifting, inspiring privilege; it needed them to assert anew the kinship of the school with adult life and the fact that music is not merely a school subject but a great free possession of all peoples in all times; and finally it needed them to enlist in the support of school music those numerous musicians and music lovers who had forgotten, if they ever knew, that school music might be of vital concern to music outside and beyond the school. We are now only beginning to realize on this investment of enlisting or mobilizing community interests in the cause of school music. The stream of gifts — in books, pictures, music, pianos, phonographs, records, concerts, band and orchestra instruments, instruction to talented pupils — is but a temporary stage in the development of a proper appreciation of the place of music in a

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well-rounded scheme of education which shall lead, when all the musical forces are properly correlated, to adequate recognition in the school program by taxpayers and school officials.

WHAT SCHOOL MUSIC DID

The influence of school music upon the community music movement has been quiet but powerful. As becomes any institution or subject of established standing it naturally displayed a *spirit of conservatism* which insisted on examining closely and calmly this enthusiastic and at times rather wild young claimant for recognition in the family of music. With the natural emphasis on individual accomplishment which marks our American educational system, it looked somewhat askance at this broad undifferentiated mass appeal which treated hundreds where the schools touched single individuals. It questioned the efficacy of methods which disregarded individual ability and simply asked for big effects — mingling the good with not only the poor but the impossible, the unsingable. It maintained that there were other standards of performance than universality of participation and vehemence of expression. Then, as might be expected from a subject which had been concerned for many years with the education of the entire youth, it manifested a *spirit of breadth and depth* which called attention to aspects of human beings which the community music movement was in danger of neglecting. It emphasized the necessity of touching the deeper, quieter emotions and showed that there was in the finer, more intimate types of music and music performance an appeal to the more potent forces in man because they were closer to his silent self. It, therefore, dared to question the kinds of community songs, the arranging of concert numbers, the type of voice production, the instrumentation of bands and orchestras, in a word, the instilling into all musical affairs of art standards instead of purely sociological considerations. Again, it resisted stoutly the idea that music is a matter of such slight content that it may be annexed, engulfed, assimilated overnight by any person of even slight intelligence. It upheld, in other words, the *spirit of study* which stresses the art aspect of music, thus asserting the need of careful study and

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practice in order to enter into the secrets of its rarer beauties. It pointed with pride to its accomplishments in sight reading, appreciation, and instrumental practice and hinted that here were legitimate lines for the expansion of general community music activities. Finally, it asked for greater attention to the *spirit of classification* or grouping which would produce better results because of similarity of equipment of the members of the group. Training capable singers and instrumentalists it points out that they can do more for the community if standards of performance are insisted upon in choirs, choruses, small and large instrumental groups. It distinguishes, namely, between the uneducated, the partly educated, and the well educated, and applies the general laws of efficiency to their musical endeavors.

HOW COMMUNITY MUSIC REACTED

Community music has taken to heart these admonitions and criticisms and has profited by them. As the influence of school and other professional musicians was felt there entered into the community music movement a striving for standards of material and performance which produced remarkable effects. Many community "sings," for example, approached at times the perfection of old established choral societies; community orchestras gave programs which but a few years ago were attempted only by endowed professional organizations; concerts, free or at lowest popular prices, presented to great throngs, offerings which too frequently are reserved for the wealthy. Community music workers have even taken the school suggestions, acted upon them, and returned them to the schools in an improved form which the schools have been glad to use. Three instances will suffice. The Community Orchestra has in several places demonstrated the possibility of uniting professional and amateur musicians and has thus hinted at the solution of one of the most perplexing problems in school instrumental work. The Song and Light Festival as developed by the Community Chorus has pointed the way to the unifying and motivating of choral programs which has always troubled school choruses with their study of a number

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of short miscellaneous selections. The Music Memory Contest has been developed by agencies outside the school, but is now being widely used by schools to give interest and continuity to the work in music appreciation.

MISTAKES OF ATTEMPTED ADJUSTMENTS

Of course there is always danger that one institution, failing to understand another, shall make mistakes when it strives to incorporate in its procedure the practices of the other. The school and community music movements have benefitted by the study and imitation of each other, but each has made mistakes in the process. The schools have frequently unduly lowered their standards in the endeavor to emulate the music of the free-and-easy soldier camp or the city dance hall; they have too often accepted as the only measure of success the "pep" of a financial drive; they have even forgotten that their continuous series of study periods stretching over several years gives them the opportunity of treating their subject as another proof that "art is long," and have used the methods of the community leader who usually sees any given group but a single time. The community music leaders on the other hand have occasionally forgotten that many phases of their work are quite different from anything which occurs in the schools and must be treated with methods which are not necessary or desirable in the orderly routine of the schools. For example, community leaders have allowed themselves to be stampeded by the choral society conception and have abandoned fertile fields of community "sings" to cultivate small sterile glee clubs and oratorio societies. America is not yet ready, nor will it be ready for many a year, to abandon the unison popular song for the four-part Handelian chorus. Community music workers must not forget that the elevating of a nation's taste is a matter of slow, carefully guided, development. They have done a tremendous piece of work in starting America singing, but their hardest task is still ahead of them — retaining the spirit of music participation after the novelty of first accomplishment is worn off and causing it to flower into the self-expression of a soberer, more exacting nation.

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THE SCOPE OF COMMUNITY MUSIC

There is a broad field of endeavor for musicians who conceive the full scope of the music of a community and who hope to labor in it. Community singing alone presents almost boundless possibilities when one thinks of singing as the natural communal expression of every group, large or small, which may come together. There are the formal and the informal occasions, when singing is the main part of the program or just an incidental feature. There are the industrial groups gathered to demonstrate that a period of properly used leisure in the midst of the working day more than repays in output the loss of time involved. There are the social and professional meetings of every description when singing gives a zest, a fellowship, which insure successful proceedings. When one includes in this field congregational singing in the church and Sunday school, he is simply enumerating another of the many occasions at which professional or properly trained volunteer leaders can render distinct community service.

Then there is the stimulating and guiding of special choral and instrumental groups. The choral society, the men's and women's glee clubs, the church choirs, the municipal band and orchestra, the high school orchestra, the neighborhood chamber music group — these may all have sufficiently large community relations to warrant their receiving some recognition and aid from the municipality. Each presents problems on which expert advice is frequently needed, and this is seldom available unless some broadly informed musician can be consulted. Many choral societies, for example, could have their struggles for membership greatly lessened if not obviated if they knew of the plans used in successful societies. Associated with the problems of these special groups are those dealing with questions of private instruction — who shall take and of whom? What tests shall be applied to teacher and pupil? When are music school settlements desirable? There is need also of correlating and bringing to their highest efficiency educational agencies having to do with group musical instruction — schools, public and private, conservatories, choir schools, music study clubs. The public should be concerned with these agencies and it can function best through a wise community music leader. He, too, would supervise the school for

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volunteer leaders of various musical endeavors, and would thus make it possible to provide leaders for every occasion.

Finally there are those many problems connected with listening to music, ranging from the regulating of street musicians to great concert courses at prices within the reach of even the poor, and including music appreciation study in school and at home, the selection and recommendation of valuable records and rolls, the providing of this material for circulation in the public library, the giving of numerous organ recitals both in the churches and in the city auditorium with its municipal organ and organist, concerts by municipal band and orchestra during both winter and summer, holding of music memory contests which shall not only test but, by remarkable social coöperation, shall also teach the selections involved.

WHO IS TO DIRECT THESE VARIED ACTIVITIES?

Here is a sketch of the field of community music. It contains much that many school music supervisors are already doing, and little that a few are not already doing. The query therefore naturally arises, what are the boundaries of the two fields — what is the proper sphere of the school music supervisor and what of the community music worker? Undoubtedly the two fields will more and more grow into each other. There will be continual interrelating and unifying; such allied fields can scarcely be tilled separately or by workers who are not reinforcing each other. Two possibilities of relationship seem conceivable: first, the scope of the school supervisor may be so extended as to include community music as sketched above; or, second, the municipality may engage someone who shall have charge of all its music, including as one branch the work in the schools. The first possibility seems the more probable when the school supervisor is unusually capable and forceful and when the town is not so large as to make the expanded position unduly taxing. The second is the probable solution in progressive towns in which the school supervisor knows school music only, while the community music interests are so extensive and varied as to necessitate and obtain a director of large calibre.

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IS SCHOOL MUSIC RESTRICTED TO THE SCHOOL ROOM?

We therefore, in closing, are face to face with an old question, "How much should the supervisor do outside the school?" A recent inquiry showed that of 250 supervisors reporting, over 80% were leading big community "sings," helping at luncheons of business men, conducting orchestras, bands, or choruses out of school, or doing other portions of the community work outlined above. They have evidently satisfied themselves that if it is a question of less school work or no community music, it is wiser to establish relations with the adults of the community than it is to carry on a large number of extra-curriculum activities with school children. Is this not the attitude which we must endorse if we wish ultimately to see a proper solution of the present excessive demands which fall upon most supervisors who endeavor to do justice to both school and community music? This failing, we are forced to believe that a new type of musician who is just appearing on the horizon, will come into possession of the great field of socialized municipal music. Music as a potent social force will not forever remain asleep or chained.

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THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

JOHN W. BEATTIE
Grand Rapids, Mich.

It should be very gratifying to music supervisors that so large a portion of the time of this meeting of the M. T. N. A. is being devoted to a consideration of problems relating to the teaching of music in the public schools. A few years ago, music teachers outside of the schools were little concerned about music work in the schools. There was nothing at all surprising about that, inasmuch as the public itself was as ignorant about school music instruction as were the outside music teachers. The spirit of coöperation which has sprung up in recent years between the M. T. N. A. and the Music Supervisors' National Conference, whatever the reasons for it, is a healthy condition and one that may bring about important advances in the status of music and music teaching the country over. For there can be no question but that the outside music teacher can be of assistance to the school music teacher in her work, and certainly the outside music teacher always profits when school music work is carried on under the direction of a skillful and coöperative supervisor. If the two National organizations can work together so successfully, perhaps they can bring about closer relationships among teachers in the field. The two types of teachers, working together, can accomplish things that are not possible when each is working independent of the other.

Because I know that the leading spirits of the M. T. N. A. are interested in school music, I have had no reluctance about coming before that body to tell its members something about the M. S. N. C., which I have the honor to represent. I am none the less grateful for the opportunity of doing so.

Those of you who are members of both groups will be able to restrain a smile when I state that the supervisors feel that their national organization is the most important and influential

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body of musical educators in the country. When it comes to size, the supervisors, with their active membership of 1500, repsenting every state in the nation, have some claim to importance. I honestly believe that their contention is just. Whether you agree need not be discussed because I know that you will grant that we have our place and that it is an important one. If I can give you in a few minutes some insight into our form of organization, plan of work, aspirations and weaknesses, you may be able to form some idea as to the value and place of the Conference in a national sense. And each of you may determine for yourself how and to what extent the Conference may influence musical endeavors in your community, and the manner in which you can best coöperate with the local supervisor.

Through my work for the Supervisors' Conference during the past few months, I have come to know much about that organization of which I had been ignorant before. I have also reached some conclusions about its place and its future. Since few of you will have anything to do with determining whether my conclusions are correct, I feel safe in mentioning some of them.

At this season of the year merchants and heads of business or manufacturing establishments make inventories. They go carefully over their stocks and accounts, ascertain whether they have made gains or losses over previous years' businesses, and in general, see where they stand and in what shape they are to meet conditions arising or apt to arise in the new year. I have tried to go through some such process with the affairs of the M. S. N. C. I have listed in one column such items as might be considered assets; in another and shorter column have been placed certain items that I consider liabilities; in a third column, I have enumerated a list of needs or proposals which if put into operation might be of benefit to the business.

ASSETS

The assets are numerous, and though all of the items are of some consequence, they are not named in the order of their importance but as they have occurred to me.

1. A history of usefulness. The organization came into being in the spring of 1907, in Keokuk, Iowa, and there has been

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an annual meeting each year since. These meetings have covered a wide range of territory, nine states being represented in the list of meeting places. Minneapolis, Detroit and Grand Rapids are the northernmost cities visited; Rochester, Pittsburg and Philadelphia have given eastern supervisors opportunity for attendance; St. Louis, Lincoln, Cincinnati, Indianapolis, and Evansville have brought us into contact with the great body of middle-western and southern supervisors. We have never gone west of Lincoln, nor farther south than St. Louis, because of the fact that the largest number of supervisors live in the central and middle-western states. There is a real reason for our meeting in cities which are easily reached by several hundred members in the fact that practically all of us travel to the conference at our own expense and many of us on our own time, that is, with loss of pay for the weeks we are absent from our home work. During its thirteen years of history there has been a steady growth both in interest and membership. All the states and several Canadian provinces are represented in our lists and the annual Conference is attended by what has often been called the livest and most enthusiastic body of educators holding an annual meeting. It is a fact that the widespread general interest in school music has come about during those thirteen years. There can be little doubt that the Conference has been largely responsible for that interest and for the growth which has brought supervisors and their activities to the place where they receive some attention from the rest of the musical world. School orchestras and bands, harmony and music appreciation in high schools, the crediting of outside study of music, the development of the community music idea and the wide-spread adoption of the class method of instrumental instruction at public expense, might have all come about had there been no organization of music supervisors, but they could not have come so soon. All of these matters have been presented before the Conference by leaders and pioneers in those newer fields of school music work and every progressive idea that has been discussed at a conference has become the property of not only those people who attend Conference meetings but of thousands scattered about the country who read the addresses and discussions in our Book of Proceedings or as they are printed in some

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one of the musical magazines. The result has been that work along new and progressive lines has not been confined to a few cities, but has been adopted wherever there is a supervisor who has ability and initiative. One is as likely to find school music flourishing and thereby influencing musical life in the community, in some remote village in Kansas, West Virginia, or one of the Dakotas, as he is in some cosmopolitan city which lays claim to being a musical center. In fact much of the best school music is to be found in small and isolated cities. This condition, which is surely desirable, has been brought about in a large measure, through the zeal and unselfishness of the music supervisors, none of whom has ever attempted to copyright a new idea. All of the new ideas have been given to the supervisors through the Conference, and this tremendous influence is becoming more potent each year.

(2) It is in fact a *National Conference.* The fact that the Supervisors' Conference includes a membership representing the entire country is an asset. Such a condition makes it possible for different schools of thought and method to get together and learn from each other. Each state has a committee of three or four members, headed by a chairman of known ability, which furthers the work of the Conference within its area. This has increased the membership tremendously and has brought to the front many supervisors who never would have been heard of without such an organization. The personnel of these committees is changed often enough to result in a continual infusion of new blood into the organization. And it is a remarkable fact that every one who has ever served the Conference in any capacity, however humble, continues his membership and interest even though he may have ceased any active participation in its affairs. The unity of the organization and its freedom from politics and petty bickerings is in strong contrast to the spirit manifested in so many gatherings of educators, and has contributed largely to its growth and influence.

(3) The Music Supervisors' Journal. Here is an asset that is somewhat unique, for the Journal, which is the official organ of the Conference, is sent free, five times a year, to every person in the country who is connected actively with school music,

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whether a member of the Conference or not. The influence of this modest magazine has been to establish a feeling of solidarity among members, to promote a larger and more active list of members and carry to supervisors in all parts of the country, items of interest concerning work done in any special field. Its columns are so full of interest that it not only reaches 12,500 supervisors, but is read by that number. Any person who has ever received a copy, resents it if through any error, his copy fails to be delivered on schedule. Such a paper is an asset to any organization.

(4) The Educational Council. Since the Council is composed of people who are also members of your organization, you are possibly more familiar with this feature of the Conference than with any other. I shall not go into details regarding the functions of the Council beyond the statement that through this group, whose personnel is more permanent than that of the other sets of officers and directors, the Conference hopes to standardize more thoroughly, various phases of school music work and to bring about closer coöperation of all people engaged in musical endeavors.

LIABILITIES

Any concern, however powerful or useful, has some liabilities or problems. Our liabilities, as I see them, are not such as to be serious, though they are annoying.

(1) An unsatisfactory financial policy. The Conference is financed entirely through dues, paid annually by its members. Last year, at Philadelphia, we had in the neighborhood of 1500 members. The sum paid in dues from those members is entirely inadequate for the proper maintenance of the Conference. Further, a debt of several hundred dollars has been hanging over the Conference for several years. This came about as a result of the increased cost of printing the annual Book of Proceedings. Each year the cost of paper and printing has risen enough to wipe out any imagined balance, leaving a deficit which is a source of embarrassment to each succeeding administration. It is also to be regretted that since there is no way of anticipating the size of the paying membership, though it has pretty generally risen each year, it has been impossible to budget receipts and expenses. This haphazard way of financing the Conference makes a businesslike man-

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agement almost impossible. Each set of officers is worried more about getting sufficient funds with which to carry on work than it should be.

(2) An organization that is too loosely knit. This defect is a direct result of the first liability. Because the president must furnish his own postage and stenographer, he is not as able to keep in close touch with state organizations as he should. To attend to the correspondence coming through the state committees alone would require not only considerable outlay for stationery and postage but would take more hours of time than any president can give and do his regular position justice. The state committees are appointed each year. Most of the people selected are so full of enthusiasm and so eager to be assigned serious tasks, that, without some outlet for their enthusiasm and funds with which to finance the work they might do, I consider them a liability under existing conditions.

NEEDS

Under the heading, Needs, are listed a few things which, if carried out, might make the supervisors' organization a truly great one.

(1) Adequate funds. There are several ways of getting them. In the first place, the rank and file of supervisors, everywhere must be made to see the importance of paying their dues annually, whether they expect to attend the Conference or not. There should be 2000 paying members this year. That number would represent a growth of 25 per cent, which would be satisfactory. Failing to reach that number, we shall either have to establish several classes of endowment or life memberships or seek funds from wealthy citizens who are interested in our work. It would seem that our work can be most effective if we believe in it ourselves, to the extent of paying for it through a large number of annual dues.

(2) The Conference should have one office, that of Secretary-Treasurer, a permanent one, and not only select some capable and business-like person for the position but give him a salary for his time and efforts and sufficient money with which to engage clerical assistance and do the publicity work necessary. With a few hundred dollars and a few hours daily, such an officer might

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easily double the active membership of the Conference in a few months.

(3) A field agent is greatly needed. If the Conference had funds with which to pay the expenses of some active supervisor who could devote a few weeks of time each year in visiting summer schools, state educational meetings and meetings of music teachers, in the interests of the Conference, we should have another powerful agent for good at work.

With the Conference adequately financed through payment of dues by several thousand supervisors, with at least one permanent officer to keep the books, check up on expenses in advance, keep an eye on the memberships, coördinate the work of the state committees and see that the Conference is properly advertised, the M. S. N. C. might easily become powerful enough to carry on efficient work for music throughout the year. Under the present form of organization, a few of the officers are extremely busy the entire year, getting things in readiness for the annual meeting, which lasts but one week. If the machine can be perfected till all the officers and state groups can be made to work harmoniously and effectively all the year, school music will make even more of an advance than it has during the past decade. If we have really made the contribution to music that we think we have through an organization which has grown too rapidly for genuine efficiency in management, consider the possibility from a conference so well organized and amply financed that it could function to its highest capacity the year round? The proposals outlined are not mere dreams, but are very likely to be brought about, not necessarily as I have given them, but in some form, perhaps similar. When this happens, the supervisors will hope for closer coördination of their activities with those of the M. T. N. A. and state groups. There are great things ahead of us in the musical development of this country. The music supervisors are enthusiastically endeavoring to do their part. The national organization is sensitive to the fact that without the closest coöperation among all the musical forces, the best results cannot come. We welcome the support of musicians and music teachers outside of our field, and in return for it, pledge our honest endeavors toward a type of school music which shall function vitally in America's musical upbuilding.

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THE EDUCATIONAL COUNCIL* OF THE SUPERVISORS' CONFERENCE

WILL EARHART
Pittsburgh, Pa.

It is but right that a word of explanation should preface what I am about to say. I am asked to speak as representing the Educational Council of the Music Supervisors' National Conference. It may be that this gives me license to voice only the official opinions of the Council as a body; but I beg indulgence for a few remarks that voice only my own opinion of the need for that type of activity to which we are all devoted. These passages will readily be distinguished from those which are official.

Our modern civilization has failed. Its failures are written in hideous characters of red and black across the face of Europe, and in sinister signs in the cities and hamlets of our own country. It has promised much and achieved much; but our true heart's desires are yet unsatisfied. Often indeed, they seem to be receding further from us, as our material life grows more and more complex.

Man grows by the type of effort he puts into all his work, physical, mental or spiritual. He must, if he develops, sketch within himself at least some little ideal and strive with devotion and enthusiasm to reach that ideal in everything he does. When each individual made much of all that he used this was easy; and man developed rapidly and was interested in life, if not happy. But today life is mechanized, we seek to hand man the product, rather than to arouse in him vast enthusiasm for the ideals of it. Labor is for the sake of the product, not for its reaction on the laborer. In so far as this is true, life loses savor. William Morris

* The original members of the Council were chosen by ballot by the members of the Conference. These original members are: Will Earhart, Chairman; K. W. Gehrkens, Secretary; Hollis Dann, Peter Dykema, C. H. Farnsworth, T. P. Giddings, Alice Inskeep, Osbourne McConathy, Otto Miessner, C. H. Miller. Others are to be added to the Council from time to time as may seem desirable. Membership is understood to be for life, or at least during professional activity.

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truly says that there is a vast difference between selling your labor and selling the product of your labor.

Art stands steadfastly for a type of idealistic striving that is developmental to the human factor as well as promising in regard to the product. But art has become a separate business, the concern of a small group called artists. I think we might well all conceive rather, that art, in the best sense, is not a product and a special vocation, but a basic attitude of humanity toward life, entering into everything man does. We would not tolerate a similar misconception of religion as a special vocation. But just as religion should permeate daily life, so should art permeate it. The one is intended to inform all our acts with the light of celestial truth; the other should inform them with the glow of celestial beauty.

To restore art to humanity — from which it came — not for the sake of art but for the sake of humanity, should be the aim of all who teach any phase of art to the masses in public schools. When we teach music so, we wish all the pupils to sing, to play, and to hear, understand and love good music. We are not primarily interested in fitting some of them into the world of music; we are rather concerned with fitting music into their world — the world of all — as a basic element of the spirit of life for all people. This spirit the modern world needs more sadly than it has ever needed it before.

We can not pretend that all teachers of music in public schools either see a large aim in their work or are prepared to move wisely toward its attainment if they do see it. Neither are conditions always, or even frequently, favorable. The task, indeed, is a stupendous one, calling for teachers of unusual power.

Music is a late comer into the curriculum and its purposes and methods — even its value — are but little understood by educational authorities who were trained in schools from which it was absent. Because of its newness there are, comparatively, no standards of attainment generally understood and accepted by educational authorities outside the musical field, and little knowledge of general standards on the part of many within the musical field. Under the lack of standards and competent judges, supervisors and teachers of music have been able to obtain and hold

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positions when their preparation was inadequate and their capability small. Poor or misdirected work received as much commendation as sound and strong accomplishment. Since music is not consonant with the tendencies of modern life anyway, there has been also some indifference on the part of educational authorities as to whether it succeeded or not.

Not only has the special teacher and supervisor of music suffered from lack of standards as to preparation and as to results in the work, but the grade teacher also has been weakened. In any large public school system the grade teacher must give somewhere from four-fifths to nine-tenths or more of the instruction in music. These proportions are characteristic only in school systems that are excellently conditioned with respect to music. All of us know of school systems in which a special teacher or supervisor of music appears only two or three times a year in any one schoolroom. The grade teacher gives instruction daily — when she does — between supervisory visits. But the grade teacher in many states and cities can, and does, secure a license to teach regardless of her knowledge of music. The normal school from which she graduates often does not include music in its curriculum at all, and when it does, often gives inadequate or unwisely directed instruction. If the teacher graduates from a college the conditions are likely to be still less favorable; and if from a school of education of a university, but little less unfortunate.

Because the teacher or supervisor of music in public schools does not specialize as does the studio teacher of music, but should be able to respond to and direct the diverse musical interests of thousands of pupils and even of the entire community, extraordinary qualifications are needed. The nature of his work alternately demands that he be a leader in the musical affairs of the community, a thorough musician, and a wise and skillful teacher. He associates with a corps of educators and teachers who have good general and pedagogical education, and should be able to stand on an equal footing with them in these respects. Socially he is connected with the better class of parents, with leaders in the community, and with persons of literary and musical tastes. His musical accomplishments must be varied. He needs to know musical theory and history well, to the point that he can either

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teach, or supervise instruction in these subjects in the high school. He must know not only the adult voice, but the voices of children and the changing voice of the adolescent, and know how to deal with them. He must know the orchestra and something of the mechanism and technique of its instruments, and be able to conduct competently chorus and orchestral programs. And certainly he should be able to play the piano fairly.

But the salaries paid to supervisors of music are not commensurate with these demands. Before we have music taught as we wish to have it taught, better professional preparation must not only be available and be required, but the rewards must be such as will justify this preparation. Moreover, colleges and universities and state educational departments must be willing to recognize the educational value of the study of music and, respectively, give credit for it and issue teachers' licenses on the strength of it. An A.B. degree usually carries with it a teacher's license; but an equal degree of scholarship in music, though it represents often a more profound educational reaction upon the learner, and gives equally good assurance of competence to teach, receives no similar recognition. The prospective supervisor has thus no proper incentive to acquire the sort of training that he knows is most necessary. He frequently shifts his course to that required for the A.B. degree, for no reason in the world but that it will enable him to capitalize his training more easily.

It may serve to illustrate forcibly this condition if I say that in 1914, in making an investigation for the United States Bureau of Education, I found one state in which the law provided that any and all teachers could be licensed only by passing examinations in reading, arithmetic, geography and a long list of other subjects, among which music was *not* included. That is, one could secure a license to teach music by passing an examination in a list of subjects from which music was completely excluded! The absurdity was recognized, and evidence tended to prove that the law was not literally obeyed; but the illustration is significant, nevertheless.

Music has failed to receive recognition partially because of two factors. Institutions of higher learning have not set great value upon it as an intellectual and cultural subject, and the

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workaday world has not held it in high regard because it did not contribute to the materialistic progress so dear to the modern world. Between these two possible supports it fell to the ground. This leads me to mention one final aspect of it, as a school subject. It is, briefly, that music is one of the strongest vocational subjects in the curriculum. A recent investigation in one of our cities disclosed that over 8% of all pupils in the seventh to twelfth years in school, inclusive, had earned, were earning, or expected to earn, some part or all of their livelihood by means of music. Earnings through any connection with any musical trade did not enter into the statistics; only professional musical activities were included. Surveys of music in two other cities, made for the Bureau of Education, point to the same extraordinary strength of music as a vocational subject.

Enough has been said to show what the needs of school music are. The more difficult problem of how such needs may best be met still remains. My part here is but to tell what the Educational Council believes should be done by way of solving the problem.

The Educational Council was authorized in 1918 by the Music Supervisors' National Conference. At that time ten members were elected. This original membership is unmodified as yet by the addition of other members.

The Council believe that the first need is for information. It believes that extensive surveys of present conditions are a necessary preliminary to outlining any remedial measures. It sees clearly, too, that a vast interchange of opinion, stimulated by propaganda from the Council, and carried on through various forms of report and comment from the field, and by special conferences between groups of individuals, is necessary.

The thought of the Council as to the specific phases of music education which should be investigated, and in relation to which a body of authoritative opinion should be gathered, is revealed by their choice of topics. The following topics were chosen by the Council in St. Louis in 1919:

1. Music Credits in College and Universities and Propaganda for more Advanced Study of Music in High Schools.

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2. Courses for Training Supervisors of Music and the Grade Teacher in Music.
3. Extension of Music to all Schools not at present including it.
4. Inquiry into Salaries, Living Conditions and Expenses of Supervisors of Music.
5. Preparation of Suggestions for Standard Courses in Music for (a) Excellent Schools; (b) Good or Ordinary Schools; (c) Fair or Sub-Average Schools.
6. Definition of Attainments specified in Courses of Study as an aid toward defining Standards of Measurement for use in Survey Work.
7. The Development of Vocational Music Study in Grammar Schools and High Schools.
8. Articulation of School and Community Music.

The Council has made some progress in these inquiries and will have a report of considerable importance to make at the next meeting of the Conference, in the spring of 1921. Its members stand ready to give freely, even sacrificially, of their time and effort. The one great handicap is lack of funds with which to pursue the investigations. Questionnaires should be drawn up, mailing lists gathered, blank forms be sent out, replies tabulated, some conferences should be held, some field surveys made, much clerical work be done. Such part of this as can be contributed by members in the hours they may be able to take from their other duties will be contributed freely; but the task is too great to be accomplished by such half-way measures, and the values to be obtained by a thorough piece of work are so large that it seems a pity to jeopardize them by comparatively superficial investigations.

Let it not be thought, however, that the Council is pessimistic. So much advancement has been made in every phase of public education in music in the last few years, that no close observer could possibly feel disheartened. But there is an enormous work yet left to do, and the question is whether this is not the favorable time for undertaking it. The Council will do what it can; it would like to see the much larger service which it believes is necessary, desirable and opportune, made possible to it.

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MUSIC TEACHING: A TRADE OR A PROFESSION?

J. LAWRENCE ERB
Urbana, Ill.

It is not the intention of this discussion to make any comparisons which are calculated to reflect discreditably upon either a trade or a profession, or even to take sides in any active manner in any controversy as to the proper function of music-teaching as between the two points of view. Rather, it is the desire to consider present-day tendencies in their relation both to past and future and to attempt to discover if possible the legitimate direction in which this great educational activity may and should develop.

Why do we teach music? The obvious answer is, to make musicians; but that is scarcely true, or at any rate true only in part. Certainly we do not teach English in order to produce authors nor, more specifically, do we teach the English drama in order to make dramatists or actors. Neither do we teach history to produce historians nor mathematics to create mathematicians. True, from each of these processes there emerge a very few individuals who, because of peculiar talent or unusual interest or particular combination of circumstances, specialize and become professionals in the directions indicated, either as creative producers, interpreters, or teachers; but, as compared with the total number of those who study more or less seriously for a greater or less period these and other courses of the accepted curricula, they are an extremely small number — almost comparable to the proverbial drop in the bucket. Nor must it be forgotten that in any scheme of education, no matter how narrow, at least several elements simultaneously enter into the schedule, and it is not unusual to find the student equally interested and nearly equally proficient in all. Again, it is not unusual to find a student who at one time stresses particularly one subject or type of subjects and at other times others, or, for that matter, to discover the

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mature adult whose avocations almost equal or even surpass his vocation in interest and value to himself and to the world; or who changes, with equal success, from one type of activity to another entirely different. I need only remind you of two such widely-separated types as the musician-astronomer, Herschel, and the physician-author, S. Weir Mitchell.

What I am trying to make clear is that, for the mind as for the body, a varied diet is necessary for its upbuilding and a varied activity for its expression. It is not only true that "what is one man's meat is another man's poison," or that "all work and no play makes Jack a dull boy," but that no course, either of diet or of activity, exclusively pursued is ultimately and inevitably successful. There is no panacea.

The educational world has recognized this fact for many years and has always insisted upon a varied and balanced curriculum. Theorists and faddists of all kinds and descriptions have taken their fling at the educational system, but never a theorist so theoretical or a faddist so extreme that he has deviated from the fundamental principle of the varied curriculum. One by one new elements have entered into the scheme, not because of their vocational value, but because of the part they can play in producing a "sane mind in a sound body" or in creating a better type of citizenship.

I would stress the fact that the educational systems of the world have never for long given prominent consideration to the claims of a candidate for admission into the inner circle upon the basis of its vocational value. Many of the best thinkers in this pragmatic day still insist that if you have given a man a mind which functions accurately and clearly, a body which is normally developed (together with a knowledge of the principles underlying its proper care), a proper attitude toward life and citizenship, and reasonable provision for an ample social existence, it is fairly safe to leave the choice of a life-work and the training to engage therein to the initiative of the indivdual. (This very modest program, by the way, is not in any danger of putting any of the existing professions out of business for a while to come, for it is still a Utopian dream, a vision of a milennial future, the end of the rainbow, as it were.)

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These introductory observations are meant simply to lead up to the statement that, in any truly valid scheme of music-teaching, the professional musician of any kind or description is largely a by-product. I hasten to remark that, as in many industries the by-products are almost as necessary and relatively more valuable than the product for which the industry exists, so, in this business of music-teaching, any failure to utilize to the utmost every opportunity to produce professional musicians, whether composers, performers, teachers, critics, or what not, is an inexcusable waste and a miscarriage of function. Nevertheless, it cannot be denied that the entire machinery of musical education is justified and economically and educationally defensible, *though never a professional musician of any type* should be evolved from any particular system or institution.

It is the business of education in any department to function, so far as possible, in the life of every individual. That is the underlying principle beneath all of our democratic institutions which depend so largely — I almost said, pathetically — upon our system of public education. Theoretically, at least, it is the business of every element in our educational system to afford to every individual the opportunity to awaken within himself and to develop so far as he is capable every type of mental, physical, moral and social aptitude of which he is possessed.

It is neither necessary in this gathering nor feasible to enumerate the arguments which have so rapidly, within the past decade especially, opened the doors of educational institutions to the teaching of music. Almost ironically, in the light of the clamor which the music-teaching profession made to gain admittance, the present moment finds the educational systems more ready to admit us than we are in many cases to enter. The reason is not hard to find; but it is significant of the attitude of the bulk of the profession. The educational systems want music, as a member of the educational family, to contribute its share toward the all-round culture of the citizens of this country, as exemplified in the ideals before mentioned. It wants music for the masses, music which will enter into the lives of the common people, which they can digest and assimilate and which will in turn inspire and uplift them — even though occasionally it also

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amuses and entertains them. In other words, it wants music which makes or can make a universal appeal and which can, in its various manifestations, enter into and translate and inspire and give expression to its every phase from the cradle to the grave, in the infinite gamut of life. It wants an art as intimate as the thoughts and aspirations which we in our typically American manner disown but which nevertheless galvanize our lives, as ubiquitous as the printing-press, as universal as the movie. And what do we music-teachers give them?

I dare not answer that question, for in doing so I should surely overstate or understate, since it is a question that no two of us would answer alike. Without fear of contradiction I can say, however, that most of us give mighty little, even of the interest and sympathy and coöperation which, simply as citizens, might rightly be expected of us. Our attitude is too often that cursed individualistic aloofness, not unmixed with amused contempt, which has too generally doomed the musician to flock by himself and robbed him of his birthright as a member of the human family. We have become, in spite of all that the growth of democracy could do for us, a peculiar people, intolerant, unsympathetic, unwilling to compromise with our sacred ideals though the millions of the world are holding out pleading hands for the bread which is ours to give if we will.

Now, having for more than a full-quarter century been a professional musician and music-teacher, I feel free in speaking my mind thus, for I have been an arch-sinner and share equally with anyone else the criticism which I have just made. The trouble has been in our own training; we have been taught to worship, if not false gods, at least the wrong ideals. Here is emphatically a case where "the good is the enemy of the best."

Music-teaching has evolved a cult of pharisaism, an attitude of holier-than-thou, an *aristocratic* point of view in which we, the elect, have been content to live our own exclusive lives in our own little circle, knowing little and caring less of the hordes about us. In our self-sufficiency we had nothing but contempt for them in their ignorance, forgetting that, at one time or other, we were all as ignorant as they, and that undoubtedly as choice souls as ours are dying for expression which, denied them, has

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been granted us. It is again the spirit of the unfortunate French queen who, when told that the populace lacked bread, asked why they were not given cake, except that in her case there was the excuse that she never had had the opportunity to learn at first hand the needs of the people.

Music-teaching has evolved in a direct line from the apprentice-system of the Guilds of the Middle Ages and the Renaissance. It is in spirit and essence an outgrowth of the artisan, the trade point of view. That the master should teach the apprentice the manner of performing the operations which were involved in his trade was the end and aim of the process. Small wonder that instrumental musicians were for many years denied rights of citizenship, for their trade produced neither food, raiment, nor shelter, and besides their trade they had nothing to offer. That occasionally some finer soul broke through the deadly restrictions of the system and became an artist is no argument for the system. A stone-cutter *may* become a sculptor or a scene-shifter a playright, but such results are scarcely inherent in their trades.

All through the ages, the blight of the musical profession has been the attitude which it inherited. In this gathering, there are many who will testify how hard it is to persuade pupils to study even the more broadening phases of our own art. One would think that if one desired to be a musician he would at least want to be a *good* musician; but the experience of most of us is sadly disillusioning in this regard. Most pupils are concerned only with being able to play or to sing, — the artisan element of our profession. That they should play or sing, or, better yet, play *and* sing, is of great importance, but, unless they can do more and a great deal more, they scarcely deserve the name, *musician*.

But I myself am falling into the proverbial ditch, for, instinctively when music-teaching is under discussion, I gravitate toward the special student who *may* (though generally doesn't) become a professional musician. How strong is the force of habit. Here I go, intending to preach you a sermon on the evils of our ways, and straightway my footsteps wander in familiar paths. In all humility of spirit and earnestness of purpose, my desire is to bring before you the claims of the "New Music-

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Teaching," if one may so call it. I mean the remodelling of our methods, the recreating of our materials, and, most important of all, the reëstablishment of our goals along newer, more democratic lines. The aristocratic, "esoteric cult" idea must give way to the ideal of the service of all the people, "the greatest good of the greatest number."

Such a program will mean almost complete revolution in the lives and goals and methods of most music-teachers, how complete you can have no idea until you place yourselves in close and sympathetic relation with a live, up-to-date educational system as exemplified in the public schools of our more progressive towns. Most of our educational methods are inefficient; many of our cherished beliefs are only partial truths. To be honest, how many of us ever did learn to teach, except in the bitter school of experience? What we do *not* know, except as we have stumbled across it, of the science of education (or pedagogy), of psychology, even of the physiological process involved in the complicated art of performance, comprises the *most* of what there is to know. Viewing the preparation and equipment of the vast majority of music-teachers, I am amazed at what they have achieved in spite of their shortcomings. They must be possessed of unusual minds to have surmounted such handicaps. But, no matter what we have succeeded in accomplishing in the face of our inadequate preparation, the world is moving too fast to continue so wasteful and inefficient a process. Moreover, with so wonderful an opportunity to go over and possess the land, how can we justify ourselves if we neglect so great an opportunity?

My closing thought, then, is this:

Nothing short of a scientific reorganization of music teaching will serve. We need first to study the public, their needs, their tastes, their psychology. Then we need to study the goal of the existing educational machinery that is attempting to mould this public. Then we need to remodel all our material and our processes to reach the public and lead them toward the goal.

It took only a few words to outline the program, but it will take the best thought and the best coöperation of us all to make any real progress in our generation. And if we do not accept the challenge which confronts us, I see no future for the *profession*

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of music-teaching. It is not enough to say, "My teacher did it this way," or "Liszt did it this way," or "Bach or Beethoven did it this way." The world has moved far since Bach or Beethoven or Liszt, or even since our student-days. An entirely new social consciousness pervades the people of the earth, and education's duty is to take cognizance of the new order.

As music-teachers it behooves us to study the problems of our profession (a name which by courtesy has been applied to our work in the past *and which we hope to deserve*) and to bring it, not only abreast of the educational processes and ideals of the time, but, as befits the guardian of the soul, into the forefront. A soulless America would be an intolerable monster on the earth. It is within the power of the music teachers to awaken the soul of America. *But first they must themselves awaken from the spirit of the artisan.*

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THE DEVELOPMENT OF MUSIC IN CHICAGO

AN HISTORICAL SKETCH

PHILO A. OTIS
Chicago, Ill.

The beginnings of the religious, social, and musical life in Chicago center about Fort Dearborn, the birthplace (1833) of the First Presbyterian Church. Later the interest was changed to the meeting house erected by the Society in the autumn of 1833, at the southwest corner of Lake and Clark Streets, a wooden structure 25 by 40, which served the settlers for church, school and concert purposes. Sergeant Burtis of the garrison led the singing at the Sunday services and Major Wilcox at the Wednesday evening prayer meeting. The violin of Mark Beaubien, a French-Canadian, who came in 1833, constituted the entire orchestra at the social gatherings of the settlers; any other music heard in that period was furnished by the Indians in their war songs and by the fife and drum in the garrison. St. James Episcopal Church, organized in this meeting house October 12, 1834, was the first church in Chicago to have an organ, built (1838) by Henry Erben of New York, for their new edifice on Rush Street. Here the "Old Settlers' Harmonic Society" gave their first concert, December 11, 1834, "house well filled — tickets, fifty cents." William Brooks brought from London in 1835 the first piano, and Mrs. Brooks astounded the settlers with her performance of the "*Battle of Prague.*"

When my father, James Otis, came to Chicago with his family in 1857, the city was just emerging from the chrysalis stage of the village choir (musically speaking) with its tuning fork, flute and bass viol, and fast assuming the appearance of a thriving western town. People were talking of quartette choirs, two-manual organs, and other New York and Boston attractions. The Musical Union had just been started, giving its first concert April 7 in Metropolitan Hall, under the direction of C. M. Cady,

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afterwards partner in the music store founded by George F. Root, under the name of Root & Cady. The Musical Union gave the first performance in Chicago of the *Creation* later in the year. Their production of Dr. Root's operetta, "*The Haymakers,*" November 17, 1860, in Metropolitan Hall, under the direction of the composer, was an event that season. The operetta abounds in good music and good acting, with merry scenes from rural life. I remember some of the characters: Jules G. Lumbard as the "Farmer," with his daughters, "Annie" and "Mary," charmingly portrayed by Mrs. F. A. Thomas and Mrs. Cassie Matteson. The fun in the work centered about E. Towner Root, in the part of Snipkins — a "City Chap," who spends a week on the farm and gets into all manner of troubles with an angry bull, hornets and bumble bees' nests.

A scrap book I kept in early days contains the program of a concert I attended in Bryan Hall April 15, 1862, by Louis Moreau Gottschalk, the Creole pianist, assisted by Carlotta Patti, "whose birdlike warbling," as per advertisement, "had made her the foremost singer in America," and Mr. Simpson, the English tenor. Gottschalk, born in New Orleans of French parentage, had spent much of his life in Spanish American countries and was a great virtuoso, especially in the performance of his own works, which abounded in Spanish grace and warmth of color. His *Last Hope,* for piano, a show piece fifty years ago, when young ladies graduated from seminaries and high schools, is now utterly forgotten; excepting the principal motif, the melody of the tune "Mercy" found in our hymnals.

Pasted on the same sheet with Gottschalk's concert, I find the program of the first performance of *Elijah* in Chicago by the Musical Union, April 14, 1863, in Bryan Hall, under Hans Balatka's direction, assisted by a full orchestra and four home soloists, three of them members of the choir of the Second Presbyterian Church, viz., Miss Annie Main (soprano), Mrs. Cassie Matteson (contralto), and A. R. Sabin (tenor). Jules G. Lumbard (bass) was then with the choir of the First Church.

A season of opera has always been every year a feature in our social life. The first opera given in Chicago was *Sonnambula,* July 29, 1850, in Rice's Theatre, by a small company of Ital-

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ians, with the assistance of home talent, who helped out in the way of chorus and orchestra. The first opera I ever heard was Flotow's *Martha,* in McVicker's Theatre, February 16, 1863, with Brignoli in the cast, whom a newspaper writer called the "best tenor and the worst actor on the stage."

With the dedication of the Crosby Opera House on Washington Street, April 20, 1865, Chicago had a hall suitable for opera and all important occasions. Here came Grau, Ullman, Maretzek, and other managers, with troupes of good singers, whom it was a delight to hear in *Norma, Lucia, Trovatore, Traviata,* and other old-time works.

The Crosby Opera House went down in the fire of 1871, and until the Auditorium was built (1889), we had no home for opera. It is not the purpose in this historical sketch to consider opera any further as having any connection with the development of music in Chicago. Opera is not art in the sense of symphonic concerts. Theodore Thomas said Wagner considered his works "music dramas and that they were not written to suit the needs of traveling opera companies." Opera comes to Chicago as a luxury at $6.00 *per,* and is a visiting attraction, nothing else.

The Philharmonic Society organized by Julius Dyhrenfurth in 1850, after giving the first concert on October 24, was encouraged to take out letters of incorporation (1853) at Springfield under an "Act to Encourage the Art of Fiddling." This pretentious title did not keep the society in favor with the public and out of financial troubles. In 1856 Henry Ahner, a trumpet player in the old Germania Society of New York, came to Chicago and organized a new orchestra from the best players of the Great Western and Light Guard Bands and ex-members of the old Philharmonic. "Never," says George P. Upton, "was there a musician of more honest and sincere purpose and a man of finer qualities than Henry Ahner." He continued the concerts until 1858 and then gave up the work, utterly discouraged from lack of appreciation and financial support.

Then came Julius Unger, who started a series of afternoon concerts in February, 1858, which did not last long in consequence of a rival conductor, J. M. Mozart, with his wife, a good singer and very popular, organizing a "scratch orchestra" and giving

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concerts on the same afternoons. Unger and Mozart soon gave way as the result of financial reverses, and then for two years we had no orchestra.

In 1860 a new Philharmonic was formed, with Hans Balatka as conductor and a strong Board of Trustees. Mr. Balatka, who was then living in Milwaukee, came to Chicago in 1857 to conduct the North Western Sängerfest and was so well received that he was asked to take the leadership of the Society. An able musician and conductor, Mr. Balatka proved a great addition to our musical life and was the forerunner of Theodore Thomas. The first concert of the new Philharmonic was given in Bryan Hall, to a crowded house, and Mr. Balatka soon became the musical hero of the day. His concerts were all the rage. People were turned away at every performance.

I attended the second concert in the season, December 23, 1861, and have preserved the program. The soloists were: Mrs. Bostwick (soprano), Mr. DePassio (baritone), and Mr. Becker (pianist). I well remember the pleasure I had in listening to a real orchestra, with bassoons, oboes and horns; somewhat different in character from the tuning fork and melodeon of the village choir.

My friendship with Hans Balatka dates from a sad and momentous occasion in the life of our city, when memorial services were held May 1, 1865, in our City Hall, over the remains of Abraham Lincoln. I was a member of a small chorus assembled by Mr. Balatka that sang at intervals during the day and night while the people passed through the Hall to look for the last time on the face of the glorious dead. The singers gathered about Mr. Balatka at the head of the stairs leading to the second floor. We could look over the railing and see the coffin and bier below — and the line of people passing by. I stood beside Otto Lob, a tenor singer and choir leader of that day, looking over a copy of *St. Paul* — singing the chorale "To Thee, O Lord," and the chorus, "Happy and Blest." During the evening Mrs. Matteson sang "O Rest in the Lord," and at midnight Mr. Lob gathered some Germans in the court house yard to sing chorales. This led to the organization of the Germania Männerchor.

Early in 1869 Carl Rosa, while on a tour with his wife, Mme.

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Parepa Rosa, engaged Mr. Balatka to secure a chorus and orchestra and prepare for a performance of *The Creation* at as early a date as possible. Mr. Balatka undertook the work gladly, called for volunteers to make up the chorus and the rehearsals soon began. I was delighted to be one of the volunteers as I could in this way acquire a knowledge of Haydn's great work. The performance came off May 8th in Farwell Hall, under Balatka's direction. The soloists were: Parepa Rosa, Rudolfson of Boston (bass), and Nordblom (tenor); Carl Rosa leading the first violins in the orchestra. Fifty years have passed since that concert and I can yet recall Parepa's voice and style. Few singers in my time have ever equalled her in the interpretation of Haydn's genial work. A great artist she was undoubtedly, but with some theatrical ideas not altogether suitable in oratorio. She asked Mr. Balatka to keep the gas low in the hall, until she reached the passage in her recitative "And there was light"—then to have it turned on full blaze; a suggestion which Mr. Balatka did not consider in accordance with the dignity of an oratorio performance.

The work of the chorus was so effective that we organized the Chicago Oratorio Society, with Mr. Balatka as conductor, giving concerts for several seasons, until another great fire (1874) destroyed our library and all interest the public had in the society.

The Philharmonic flourished under Mr. Balatka's direction until the seventh season, when the attendance fell off, and the concerts were discontinued. But he was not disheartened and in 1868 he reorganized the Phiharmonic, giving a season of concerts in Farwell Hall, but again with discouraging financial support. This man had the courage of which heroes are made, and at once prepared for a second season.

The Chicago Tribune of November 24, 25, and 26, 1869, contained this advertisement:

Farwell Hall
First Grand Symphony Concert
of
H. Balatka
Friday Evening, November 26.

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In the same column, but a little below, appeared another advertisement:

Theodore Thomas' Grand Concert Organization
of
Forty Celebrated Musicians
Composing all the Eminent Soloists of this great
Orchestra, will give Three Grand Concerts
in
Farwell Hall
Saturday, Nov. 27, Monday, Nov. 29, Tuesday, Nov. 30.

Theodore Thomas had already appeared in Chicago (1854) as violinist in a small orchestra, with a concert company which included Ole Bull and other artists. In October, 1858, he came again with a company under the direction of Carl Anschutz, Karl Formes, being the principal attraction.

This third visit (1869), when Mr. Thomas brought his own orchestra, was destined to have a marked influence on the musical future of Chicago. The appearance of the two orchestras on consecutive evenings afforded local critics material for several weeks in commenting on the respective merits of the two organizations. I attended both concerts and can recall the different interpretation of one number at each concert — Schumann's *Träumerei.* Balatka's men played it almost *forte* with all the strings. The Thomas orchestra gave it with few strings, muted and *pianissimo.* Another detail I recall. Balatka adhered to the usage in Germany, requiring the men to stand while playing; Thomas' men remained seated during the concert, leaving the stage during the intermission. Many years later George P. Upton wrote of the playing of the *Träumerei* by the Thomas orchestra at the concert on November 27: "The difference in setting and reading, the precision, shading and tonal beauty, and particularly the *pianis-issimo* as Mr. Thomas calls it, at the close, all proclaimed a new musical departure for Chicago. The '*Träumerei*' was the dawn of a new musical day for the West."

Mr. Thomas came again in November, 1870, in a series of seven concerts. The concert on the 14th in Farwell Hall will always be a happy memory to me, it being my first experience with

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the great conductor. I was a member of a small chorus drilled by Mr. Dohn for the performance at this concert of Beethoven's *Choral Fantasie,* with Miss Anna Mehlig as piano soloist. At the rehearsal on the day of the concert, Mr. Thomas placed the tenors (and there were only a few of us) right in front of the conductor's stand and facing the audience. We were anxious and nervous lest we made a wrong entrance, but all went well and both the audience and Mr. Thomas were pleased.

In the autumn of 1870 the Chicago Oratorio Society secured Mme. Christine Nilsson and her concert company for two concerts, *The Messiah* on Wednesday evening, January 11, and *The Creation* on Thursday evening, January 12, 1871, to be given in Farwell Hall under the direction of Hans Balatka. Owing to the illness of Nilsson, it became necessary to move the dates forward to Friday evening, January 13, and Saturday evening, January 14; and to further relieve the *diva,* to secure another soprano for some of the solo work. These arrangements fell to my lot, as a member of the Board of Management of the Oratorio Society; my first experience in the capacity of a manager.

After consultation with our conductor, I wrote to a local soprano, member of a quartette choir, who had a good voice, asking if she would sing the "Second Part" of the "Messiah." The next day I had a letter from the indignant lady saying she would not sing second to Nilsson or anyone else; "I only sing first parts." I called at once, bringing a copy of *The Messiah*, and on showing her that it was in the "second division" of the oratorio that she was to appear, all was arranged happily and pleasantly.

A writer on the Chicago *Times* said of the Friday night concerts, "the people showed their zeal in praising the Lord by turning out in crowds, facing the rain and snow to hear *The Messiah,* thus satisfying their religious convictions." He suggested for the future that some oratorio be given with "fewer scale exercises" and that in case *The Messiah* be heard again, the solos "I know that my Redeemer" — "The Trumpet shall Sound" and "Why do the Nations" be moved up near "Comfort Ye" — so that the audience could then go home and not be bored to

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the end. An excellent illustration of the standard of higher musical criticism — in the early seventies.

The other soloists were Alexander Bischoff (tenor), Annie Louise Cary (contralto), and Myron W. Whitney (bass). Bischoff was a boss plumber by trade, having a shop which he attended as regularly as he attended rehearsals. He had a superb voice, a real love for music, and was very effective in church work. He was a member (1871) of the choir of Grace Episcopal Church and sang at the service Sunday evening, October 8, the night of the Great Fire. I was present at the services and recall the music sung and the people in the choir: Miss Fannie Root (soprano), Mrs. O. K. Johnson (contralto), Alexander Bischoff (tenor), Fritz Foltz (bass), and Adolph Baumbach (organist).

In the winter of 1871-72, Silas Gamaliel Pratt, a Boston pianist, came to Chicago to make it his home. In the following summer (1872), Mr. Pratt called a few men together at Lyon & Healy's store, then in the Wooden Church building at the southeast corner of Wabash Avenue and Sixteenth Street, to discuss the organization of a men's singing society. I remember that the men present were all members of quartette choirs and that there were only two second tenors, George C. Stebbins, afterward the gospel singer and evangelist, and myself. A few weeks later the Apollo Musical Club was formally organized, with George P. Upton, critic and author, president. Mr. Pratt withdrew after a few rehearsals and was succeeded by Adolph W. Dohn, who came to Chicago in 1854, was organist (1857) of the First Presbyterian Church, and later a strong force in our musical life.

Such were the simple beginnings of the Apollo Musical Club, now in its forty-ninth year of usefulness, the oldest American singing society in Chicago, with a record of the highest service for choral music in this community. The first concert or reception, as it was then called, was given January 21, 1873, in the hall of the Standard Club, then at the southwest corner of Michigan Avenue and Thirteenth Street, under the direction of A. W. Dohn, with the assistance of Miss Jessica Haskell (soprano), and Robert Goldbeck (piano), soloists. This concert or reception was

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an event in the social and musical life of our city that winter. The work of the Club (fifty voices) under Mr. Dohn's careful training created a sensation. The balance of voices, phrasing, and attack shown in the *Loyal Song* (Kuecken) and *Always More* (Seifurt) had never been heard before in a Chicago concert room.

The Apollos began their career as a Männerchor, taking all the vows of "single blessedness" — speaking musically — only to break the vows when we found that important works could not be given by "man alone"; so we had to call on our women friends for assistance in an important work undertaken by the Club, the first performance in America of Schumann's *Paradise and Peri,* Wednesday evening, February 18, 1874, in McCormick Hall. Schumann's work did not prove to be very interesting, though Mr. Dohn had the assistance of the Thomas Orchestra with Miss Clara Doria, daughter of John Barnett, the English composer, as the principal soloist. She is now Mrs. H. M. Rogers, an authoress of note on musical subjects, and is a member of the literary set in Boston.

In the autumn of 1874 Mr. Dohn resigned and was succeeded May 1, 1875, by William L. Tomlins, under whose leadership the Apollo Club was changed to a mixed chorus, soon to become a strong musical force in our land, East and West.

In 1875, Carl Wolfsohn came to Chicago from Philadelphia to give piano recitals and made such a favorable impression in musical circles that he was prevailed upon to make Chicago his home, with the promise that a society would be organized, of which he should be the conductor. Thus the Beethoven Society came into existence in October following, making its initial appearance in January, 1874. In December of that year, Mr. Wolfsohn prepared a Beethoven program, to celebrate the one hundred and fourth anniversary of the composer's birth, which included the *Choral Fantasie,* with Mrs. Regina Watson as piano soloist. After eleven years of excellent work, the Society gave way to unfavorable financial conditions, caused by an indifferent public.

During my musical experience in Chicago, covering nearly sixty years, I have met many of our home pianists:

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Louis Staab: whom I heard at a concert in the Wigwam on Lake Street, in which the Republican Convention had nominated (1860) Abraham Lincoln.

Robert Goldbeck: soloist at the first concert of the Apollo Musical Club; established a conservatory of music; later went to St. Louis.

Emil Liebling: composer and concert pianist.

Count Napoleon Ledochowsky: came to Chicago in 1868; of distinguished ancestry, his father having married in Paris the daughter of Baron Meneval, secretary of Napoleon at St. Helena.

Mrs. Regina Watson; W. C. Seeboeck: accompanist for the Apollo Musical Club and concert pianist.

Wm. H. Sherwood: founded the Sherwood School; and Heniot Levy.

To this list of old friends I may now add the name of Carl Wolfsohn, conductor and pianist; a brilliant interpreter of Beethoven; well known as the early teacher of Fannie Bloomfield Zeisler; one of the greatest among contemporary pianists.

The Apollo Musical Club gave a festival in June (1877) in the Moody and Sankey Tabernacle on Monroe Street, with Theodore Thomas and William L. Tomlins, conductors; an augmented chorus, a group of illustrious soloists and the Thomas Orchestra. The festival inspired our music lovers with this thought: Why cannot Chicago have May festivals after the manner of Cincinnati? Accordingly we organized in 1881 the Chicago Biennial Festival Association: Theodore Thomas, musical director; and William L. Tomlins, chorus director. Early in the autumn Mr. Tomlins assembled a chorus of 900 voices, for which he had the Apollo Musical Club as a nucleus, the rehearsals continuing through the winter; sub-rehearsals and a mass rehearsal every week. With the assistance of Adler & Sullivan, architects, the south end of the Exposition Building, which some of you may remember, occupying the site of the Art Institute on Michigan Avenue — was converted into a commodious room, seating 6,000 people, with a two-manual organ installed. Here our first Biennial Festival was held May 23, 24, 25 and 26, 1882. Among the soloists may be noted Mme. Amalia Materna (soprano) from

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Vienna, one of Wagner's singers at Bayreuth, Miss Annie L. Carey (alto), Italo Campanini (tenor), George Henschel and Myron W. Whitney (basses); festival orchestra of 174, Clarence Eddy, organist. The important choral works were Handel's *Jubilate* and *Messiah;* Beethoven's *Ninth Symphony,* and Berlioz's *Fall of Troy.* Never before had a singer like Amalia Materna visited Chicago! Never before had we heard Beethoven's *Abscheulicher* as it was sung at a matinee by this gorgeous Viennese!

The assemblage of these large choral and instrumental forces for the performance of works which are only possible on festival occasions, cannot but contribute to the musical development of the community. The young men and women of the chorus acquire in the rehearsals and performances a knowledge of choral literature and orchestral effects which can be attained in no other way. The financial loss on the Festival was immaterial, in view of the great musical success, each of the fifty guarantors paying $184.98, and it was paid cheerfully.

So it came to pass that we were encouraged to hold a Second Biennial Festival during the last week of May, 1884. Materna came again, with two other artists from Bayreuth, Emil Scaria (bass) and Herman Winkelman (tenor). Before closing with Winkelman, Mr. Thomas sent a preliminary cable asking him about some Wagner numbers and the tenor solo in Berlioz's *Requiem,* one of the works to be given at the Festival. Mr. Thomas showed me the artist's reply; it was short and to the point: "I sing everything by Wagner, and all classic arias." A "classic aria" was on the program for the Thursday matinee, from Gluck's *Ephigenie en Aulide.* Lifting up his mighty voice, Winkelman sang the glorious song, as did Orpheus when he went into the forest, followed by the trees, the lions and the deer. After an interval of many years, Winkelman's singing comes back to me so clearly, suggesting William de Morgan's words in his story "Somehow Good," that "Gluck's music is a foretaste of heaven."

The important works were Haydn's *Creation,* Handel's *Jubilate* (heard at the First Festival), Berlioz's *Requiem,* and Gounod's *Redemption* — in which the Festival chorus of nine

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hundred voices, carefully trained by Mr. Tomlins, gave the people choral singing such as they had never before heard in Chicago. The sensation at the Saturday matinee was the appearance of Mr. Tomlins' choir of one thousand children, whose sweet young voices again suggested William de Morgan's words, "a foretaste of heaven."

One factor we had not taken into account — the weather. The month of May (1884) was unusually cold, and without any heating plant in the Exposition Building, performers and audience suffered in consequence. Before night we had stoves set up in all the dressing rooms for soloists and chorus, and a few in the hall. But it was like heating a ten-acre lot!

In spite of the elements, the Second Festival was a success, artistic and financial, the loss being under $6,000.00, and calling for the small sum of $98.60 from each of the fifty subscribers to the guaranty fund.

You will clearly understand now, why we did not undertake another festival. The term "biennial" proved a misnomer! The Exposition Building was impossible; could not be used again.

I have pleasant remembrances of other musical happenings in this old building. One Sängerfest, if not two, were held there, under the direction of Hans Balatka.

"Old timers" may recall a delightful feature of Chicago life in other days, the "Summer Night Concerts" in the Exposition Building. It was an inspiration on the part of George Benedict Carpenter, one of the foremost managers of his day, to whom we are indebted for much of "the musical development" in Chicago, to bring Theodore Thomas and his orchestra to our city for those concerts and give the people good music at modest prices. The concerts began in 1877 and continued until 1891, when Mr. Thomas came to make Chicago his home as conductor of the Chicago Orchestra. After Mr. Carpenter's death (1881), the work was continued by Mrs. Carpenter, later by Milward Adams.

We led "the simple life" in the seventies, spending the months of July and August in the city, and for relaxation, attending the Thomas concerts in the evenings. The youth of the town paid twenty-five cents for admission and sat at tables among

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the evergreen trees, partaking of refreshments while listening to the strains of the "Beautiful Blue Danube." Spectacled young women and grave young men sat in the fifty-cent section, listening reverently to Bach, Beethoven and Brahms. The central location of the building and the attractive programs — "Request," "Ball Room," "French," "Italian," and other titles suggested by Mr. Carpenter — made the concerts very popular.

With the dedication of the Auditorium, December 9, 1889, Chicago possessed a hall suitable for opera, Apollo Club concerts, and a home for a permanent orchestra, did we but have a leader, in the words of Martin Luther, "The right man on our side, the man of God's own choosing."

A happy event which had much to do with turning the thoughts of Mr. Thomas toward Chicago as his future home, was his marriage, May 7, 1890, to Miss Rose Fay, sister of Charles Norman Fay, the founder of the Chicago Symphony Orchestra. Now we can say in the words of Sir Walter, "The man and the hour's come."

It was Charles Norman Fay, a man endowed with a genius for organization and executive work, who suggested to Mr. Thomas that he should bring his orchestra to Chicago, and provided the ways and means by securing a guaranty of $50,000 for the first three seasons. Thus the way opened for the coming of our orchestra. The Orchestral Association was organized in December, 1890, and the first Board of Trustees chosen; A. C. Bartlett, N. K. Fairbank, Charles N. Fay, Charles D. Hamill, and Ezra B. McCagg; the first season of concerts opening in October, 1891.

Mr. Thomas and the orchestra proved a welcome addition to the musical forces in Chicago. This enabled the Apollo Club to give its "Anniversary Concerts," May, 1892, in the Auditorium, in honor of its twenty years of steady, honest work and as a tribute to its Conductor, William L. Tomlins. We assembled some attractive forces for these concerts: a chorus of 800 voices and a group of soloists including Clementine de Vere (soprano), Mme. Joachim (contralto), (an artist great in other days, but now with voice gone, wife of Dr. Joseph Joachim, the violin virtuoso), William Ludwig (bass), and Edward Lloyd, the

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greatest oratorio tenor of that day. The important works given were *The Creation,* Berlioz's *Requiem,* and Bach's *Passion Music.* When the story of our orchestra is written, it will be one unequalled in the annals of American Music; a story of loyalty, generous support and rare devotion by the people of Chicago to a man who never hesitated to hold his standard high.

There are epochs, periods, crises, opportunities — call them what you like, in the life of an institution, as in that of an individual, which if met at the flood by a man who knows, lead to fortune. I can recall several occasions in the history of the Orchestra when only tact and a firm hand saved us from disaster. The hostility of certain newspapers to Theodore Thomas, musical director at the World's Columbian Exposition (1893) (George P. Upton of the Chicago *Tribune* was the only one to defend him), growing out of the clashing interests of rival piano and harp manufacturers, continued for several seasons after the close of the Exposition. One of the guarantors for the first three seasons, a prominent Chicago banker, owner of an influential morning paper, was also interested in one of the piano houses involved in the woes of the Bureau of Music at the Exposition. It was my duty, as Secretary, to call on him for his share of the loss on the third season. He paid finally, but not until he had given out some plain words regarding the Association, the orchestra and its conductor: "Theodore Thomas is an imposter; I intend to drive him out of the city." The hostility of the banker's newspaper continued for several seasons thereafter, its Sunday columns being filled with unjust comments on our leader and his programs. Let me quote a sample of Chicago higher musical criticism in "the nineties": "Why does Mr. Thomas play the soggy tunes of Bach, Brahms, and Brueckner? Has he never heard of Victor Herbert and Sousa?"

Weary in body and spirit with these unjust attacks, the conductor at last brought me his letter of resignation (November, 1899), which I promptly laid before the trustees. It was a serious situation — a crisis in our history, but it was met by one of our trustees, a man of affairs, and president of a great steel corporation. Turning to Mr. Thomas, he said: "Why do you read the newspapers? They do not pay the salaries of the orches-

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tra. You were engaged by the trustees to play the great works of ancient and modern times, and nothing else. Make your own programs, Mr. Thomas, and any money that is needed we will provide. We cannot consider your letter of resignation." Mr. Thomas graciously withdrew his letter; so this crisis was passed.

Another cloud on the horizon appeared; it had been accumulating for some time — at first no larger than a man's hand it soon assumed serious proportions. Our guarantors who contributed to the close of the eighth season $287,000.00, for the support of the Orchestra, were not inclined to sign another guaranty fund; but they would contribute to a fund that would place the Orchestra on a sound financial basis. Already the trustees had been considering a new hall, the Auditorium seating 4200 people being too large for symphonic concerts; too large to encourage the sale of season tickets.

Bryan Lathrop, president of the Orchestral Association, now suggested a plan which solved the future of the Orchestra. Mr. Lathrop was endowed with a broad vision and strong conviction regarding the need of an orchestra for the welfare of our city. He was a man who knew how to meet an emergency. He suggested to the trustees that we go out among our friends, secure a half million dollars and build our own hall. In 1902, Mr. Lathrop, with nine other friends, acquired title to the land on Michigan Avenue on which Payne's livery stable then stood, each of the ten men contributing $10,000 toward the first payment of $100,000.00. Orchestra Hall was built from plans prepared by Daniel Hudson Burnham and with funds given by 8,500 men and women of Chicago in sums of ten cents to twenty-five thousand dollars. Hon. George E. Adams, a member of the board of trustees, in his address at the dedicatory exercises, Wednesday evening, December 14th, 1904, paid a worthy tribute to Mr. Thomas and the orchestra: "We have built a noble hall of music. If it stands for centuries, it will not outlast the beneficent influence which you have bestowed on the higher life of the American people." Mr. Thomas was now far from well, having suffered in recent years from throat and ear troubles. Only the people on the stage realized the effort it cost him to conduct the concert. But it was a proud moment when he appeared on the

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conductor's stand of the hall, the gift of Chicago friends to him and his orchestra. The achievement of his life dream — a permanent orchestra, and in its own hall. He conducted the program of the Beethoven Anniversary on Friday and Saturday, and the popular concerts on December 23 and 24 following; the last when he would be seen of men. Sunday and Monday, the city, yes, the entire musical world, waited anxiously for news from the sick room in Bellevue Place. On Wednesday, January 4, 1905, the end came: "Death and Transfiguration" — and Theodore Thomas was with the Immortals.

The workmen change, but the work must go on. Frederick Stock, who had come to us ten years before as viola in the orchestra, being later selected by Mr. Thomas as Assistant Conductor, now followed as his logical successor. April 11, 1905, the trustees unanimously elected Frederick Stock, Conductor, who as a musician and composer and especially through his long service as a member of the orchestra, had shown himself thoroughly qualified for the work.

In the death of Albert Arnold Sprague, January 10, 1915, the Orchestral Association lost an old and sincere friend. By the terms of his will, his daughter, Elizabeth Sprague Coolidge, gave $100,000.00 to the trustees of the Orchestra to establish an Invalid and Pension Fund. On the death of Nancy A. Sprague, March 28, 1916, a sincere friend of the cause of good music, Mrs. Coolidge, gave to the trustees another $100,000.00 to create the "Albert and Nancy Sprague Memorial Fund," a gift of magnificent generosity, to establish pensions for the men in the orchestra. Through the gifts of other friends the Pension Fund has been increased to $326,000.00.

Another magnificent bequest came from the will of Bryan Lathrop, our beloved President, who died May 13, 1916, in the form of seven hundred thousand dollars to found a school of music after the order of the Conservatoire in Paris; the bequest not to become operative during the life of Mrs. Lathrop. The testator expressly stipulated that the school should not bear his name, believing that the name of the founder attached to an institution blocks the way for gifts from other people.

We left the Apollo Club singing the "Passion Music" and

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other good things at their Anniversary Concerts in 1892. Twenty-eight years have gone, but the men and women of the Club still "carry on," thank God, doing their "bit" for the spiritual and musical good for this community. William L. Tomlins resigned in 1898, and was succeeded by Harrison M. Wild, for twenty-five years now the organist at Grace Episcopal Church, under whose direction we have heard Horatio W. Parker's *Christophorus* (1899), Elgar's *Dream of Gerontius* (1903), his *Apostles* (1906), and Pierné's *Children's Crusade* (1908). Mr. Wild and the Apollo Club gave substantial assistance to Mr. Stock in the performance of Mahler's "Symphony" at the Festival (1917) of the Chicago Symphony Orchestra.

Männerchor singing will always interest the people when attractive programs are given with fresh, well-trained voices. This is always the case at the concerts of the Mendelssohn Club, organized 1895, of which Mr. Wild is the conductor.

Since the coming (1891) of the Orchestra, a group of composers has grown up in our midst whose works have added interest to the programs: Felix Borowski, John A. Carpenter, Eric Delamarter, Arthur Dunham, Frederick G. Gleason, Wilhelm Middelschulte, Arne Oldberg, Thorwald Otterstrom, W. C. E. Seeboeck, Frederick Stock, and Adolph Weidig.

We have had a high order of concert organists in Chicago ever since I can remember, who have done good work for the musical uplift of Chicago: Dudley Buck, A. J. Cresswold, I. V. Flagler, Clarence Eddy, Arthur Dunham, Eric Delamarter, Francis S. Moore, Wilhelm Middelschulte, and Edgar A. Nelson.

The schools of music in Chicago, all equipped with faculties composed of distinguished musicians, have always exerted an important influence in keeping the standards high.

The Chicago Conservatory, founded in 1866 by Robert Goldbeck, passed later into the control of Samuel Kayser, by whom the school was incorporated. Among the eminent musicians who have been associated with the Conservatory may be named Clarence Eddy, Frederick Grant Gleason, and Leopold Godowsky. For the past thirteen years it has been under the direction of Walton Perkins.

The Chicago Musical College, founded in 1867 by Florence

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Ziegfeld in the Crosby Opera House, retains to this day the name of the founder as President Emeritus. Among those who have been associated for the longest period with the college were Dr. Louis Falk and Mrs. O. L. Fox. Other illustrious names known in its history were Dudley Buck, Rudolph Ganz, S. E. Jacobson, and William Castle. The present head of the school, Felix Borowski, is well known at home and abroad, as critic, composer, and editor of the program book of the Chicago Symphony Orchestra.

The Hershey School, from which I was graduated in 1881, was founded in 1876 by Sarah B. Hershey, afterwards Sarah Hershey Eddy. Clarence Eddy was the general director and with him were associated Frederick Grant Gleason and William H. Sherwood. This school had an excellent record for a number of years, but had to give way after a time to the inevitable changing of conditions in a metropolis like Chicago.

John J. Hattstaedt is still the head of the American Conservatory, which he founded in 1886 in Weber Hall, now known as Kimball Hall, and here the school has continued until the present day. Adolf Weidig, Carleton Hackett, and Heniot Levy have been long associated with the Conservatory.

Victor Heinze founded the Cosmopolitan School in 1906, secured letters of incorporation in 1907 and continued as its president until 1912. He was then succeeded by Mrs. W. S. Bracken, who was president until 1917, and was then followed by Dr. Carver Williams. A few of the noted teachers in the Cosmopolitan have been Clarence Dickinson, Harold Henry, Hubbard W. Harris, and Rossetter G. Cole.

The Columbia School of Music, founded in 1901 by Clare Osborn Reed and Estelle Brackett Phelan, has a number of excellent departments of instruction, such as its "Model Practice School" in sight reading, students' orchestra, and choral study class. Mrs. Reed is still at the head of the school, with the assistance of Walter Spry, Adolf Brune and others.

Some twenty years ago a courageous man of affairs who had thoughts on art as well as business, put up a building on North Dearborn Street, which was soon occupied by various forms of industry, a few rooms being set apart for a music school. In this

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simple manner the conservatory of music, now known as the Bush Conservatory, in honor of W. L. Bush, its founder, came into life. The records of the institution show Frederick Stock, Fannie Bloomfield Zeisler, and August Hyl listed among the early instructors. The important members of the faculty today are its president, Kenneth M. Bradley, Charles W. Clark, Gustaf Holmquist, Mme. Julia Rive King, and Edgar A. Nelson.

An excellent School of Music has been affiliated with Northwestern University of Evanston, of which Peter C. Lutkin has been dean for thirty years or more. Dean Lutkin has aimed to maintain a thorough course of study for young men and women who attend the school, in which he has the assistance of a corps of distinguished instructors in the piano, organ and vocal departments, and in the classes in harmony and theory. A student's orchestra and symphony orchestra are features of the school, whose members are made up from the students. Arne Oldberg, Harold Knapp, Grant Schaefer, and Osbourne McConathy are some of the best-known teachers.

During the fifteen years which have now elapsed since the passing of the great conductor, Frederick Stock, in addition to his regular work, has given us, with the coöperation of the City Club and Civic Music Association, Popular Concerts, Children's Concerts, and a "Students' Orchestra," all of which mean much for the present and future "Development of Music in Chicago."

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MUSICAL CONDITIONS IN TEXAS

FRANK L. REED
University of Texas, Austin

I.

In forming a just estimate of the musical affairs of the people of Texas, we cannot rely upon material statistics alone. Musical art conditions cannot be measured either by tons of sheet music nor by carloads of musical instruments, nor by any other *quantitative* measurement alone, nor by any *qualitative* estimate except that of human life.

Texas has been under six flags: varied the land and various the people. Spaniards and Frenchmen in the age of exploration; later the Anglo-American and his colored Afro-American; Mexicans, Indians, and last of all, Texans. "The only difference between Texans and other people," says a cosmopolitan newcomer, "is that they think themselves different." Perhaps even in this respect there is no difference. Of course, if your Texan is talking about Texas, the most inexpert ethnologist in the world can spot him at once.

Texas is a state of magnificent distances. One settler, in explaining why he was moving farther west, declared that the country was getting crowded; "for," he said, "I have just heard that a fellow has settled on a claim ten miles from my home." There is one county in Texas about the size of Connecticut and Rhode Island combined; three counties the size of Connecticut; ten counties much larger than Delaware; the smallest county contains 140 square miles; the average county is the size of Rhode Island. All told there are 252 counties and 265,000 square miles of land in the political entity known as Texas.

Texas is overwhelmingly rural. Agriculture and stock raising absorb the energies of 60% of all workers. Its smaller towns are small islands almost submerged in a great agricultural sea. *The Texas Farm and Ranch,* a weekly agricultural journal, distributes 96,000 copies of each issue. The Taft Ranch, near

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Corpus Christi, contains 100,000 acres in cultivation, employs 5,000 people and cares for 25,000 head of live stock. Rainfall and soil have been the main factors in locating all of the rural population and most of the urban. The state, by natural conditions, is divided into three portions known as Eastern, Western, and Central Texas.

On the extreme western border of the state is El Paso. It is *in* but not *of* Texas. It is really the metropolis of New Mexico, though Albuquerque is nominally so; it is more Mexican than any other city along the border. It is western in the same sense that Los Angeles is, as non-Texan as Albuquerque and the most cosmopolitan city in the state. Between El Paso and the eastern third of the state are "the great prairies of West Texas, where the bark of the prairie dog sitting on his burrow mound, the low sweep of the hawks as they search the surface to catch unawares some rodent, the flocks of irregularly flying ravens, blue quails running swiftly away, immense flocks of the beautiful lark bunting, mule-eared jack rabbits everywhere, cattle at tanks fed by pumping windmills, fields of milo maize and kaffir corn, the smoke of trains many miles away, and even the automobile speeding along natural roads between towns a hundred miles apart, are constant features." So barren is this section of the state that one of the authors of "The Book of Texas" writes that he is now ashamed of holding what is probably a world record: by cutting down a lone scrub cedar on the south bank of the upper Palo Duro Canon he cleared about four hundred thousand acres of land in five minutes.

Traveling over this country four hundred miles east we come to Dallas, the metropolis of East Texas, the most densely populated portion of the state. This important division of Texas may be marked off on the map by drawing a line from Wichita Falls on the north to Laredo on the Rio Grande in the south. In this section are found all the important cities (with the exception, of course, of El Paso) and most of the important towns.

"Seven of these cities may be characterized in a word or phrase, so distinctive are the industries and activities which support them. Austin is the educational center of the state and the home of the state government; Dallas is the wholesale and man-

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ufacturing center; in Fort Worth is centered the packing industry; Galveston is the second seaport in America; Houston is the railroad center of southern Texas; San Antonio is the greatest health resort in Texas, the distributing and manufacturing center of southwest Texas. Again, three of these cities have an atmosphere, a thing as distinct and as easily identified as temperament is in a human being. *Galveston* is tropical. Its profusely oleandered avenues, wide boulevards upon which palm trees flourish, the spacious, lazy comfort of its residential areas, and its busy miles of wharves where strange craft from world's end swarm like bees around a hive, all give this port a distinctive air. *San Antonio* sums up more history than any other city in the state. Old Spanish missions, standing solemn and steadfast amid the hurrying business of a modern city — narrow winding streets, polyglot signs (Spanish-German-English), curious angular little plazas, the soft accents of the Spanish tongue — San Antonio, surely the quaintest city in Texas. *Dallas* is the most 'citified' — the city that does things — all hustle and business."

Facing such facts as these we are not astonished to learn that Texas is the first state in the Union in cotton and in agricultural products. To these resources add oil, in the production of which she holds third place, and we are not surprised to learn that she is only seventh in wealth.

Nevertheless, Texas suffers from sociological poverty. "Of this great proportion of agricultural workers only one in four is a farm owner, one farm out of every three is mortgaged for one-fourth of its value; one agricultural worker in four is a farm tenant, and two in four are farm laborers. Part of the large renter class are descendants, possibly of the 'po' white trash,' and many others are negroes." It is said that "the Texas farmer rises in the morning at the alarm of a Connecticut clock; buttons his Chicago suspenders to Detroit overalls; washes his face in a Pennsylvania pan, using Cincinnati soap; sits down to a Grand Rapids table to eat Kansas City bacon and Indiana hominy, fried in Kansas lard on a St. Louis stove; hitches a Missouri mule fed on Iowa corn to a Chattanooga plow, and cultivates a farm covered by an Ohio mortgage. When bedtime comes, Mr. Texas Farmer reads a chapter from a Bible printed in Boston and says

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a prayer written in Jerusalem; then he crawls under a blanket made in New Jersey and is kept awake all night by a barking dog — the only Texas product on the whole damn farm."

Fortunately, if this ever was literally true, it is so no longer. It is clear that manufacturing has been increasing by leaps and bounds, relatively and absolutely. The increase is bound to continue. However, Texas will probably always be a great producer of raw materials, and the farmer, therefore is likely to be in the majority for a long time to come.*

II.

This glance at the physical conditions of Texas has been necessary for several reasons. First of all because the real Texas as it exists today is less known, less understood and less appreciated than are many of the countries and sections of Europe of smaller or even equal extent. It is quite true that buffalo and Indians are extinct in Texas. The cowboy of the type of Hoyt's "Texas Steer" probably never existed, and the real cowboy is not so familiar a figure as legend and gossip would lead the uninformed to believe.

Another reason for discussing Texas from a physical point of view is its size. "Comparisons between states are particularly odious because of their frequent underlying unfairness. On account of her vast size, it is especially unfair to compare Texas with her sister states; it is not only unfair, it is mortifying when Texas comes out behnd some state which is so small that the engine of a full-sized freight train passes out of the state on one side before the caboose gets into the state on the other side." Another unfair comparison is due to its location. It is off the track of eastern and western travel. It is thus isolated and its development is largely endogenous.

Other points of difference are its history, its youth and its extraordinarily mixed population. "Texas was once a part of

* Acknowledgement of obligation is here made to the authors of "The Book of Texas," Dr. H. Y. Benedict, Dean of the College of Arts and Sciences, of the University of Texas, and to John A. Lomax, Secretary of the Ex-Students' Association, for the data in this paper relative to the history of Texas and the social, economic, and political conditions of the state. The first and second sections are little more than a selection and arrangement of the text of their book.

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Mexico, and for ten years (1835 to 1845) was a free and independent republic, maintaining a congress and a judicial system; supported an army and a considerable navy, and sent diplomats to various foreign countries. As late as 1850 the population of this immense expanse of land was only 200,000. The people had come mainly from the southern states and from the central portion of the eastern states, though at the same time a considerable number of German immigrants had settled in various sections of the Republic. Some counties in Texas are at this time mainly populated by a German citizenship and in a few instances, before the late war, practically only the German language was spoken in good-sized towns, — Fredericksburg and New Braunfels being two examples. A like practice is followed by the Mexicans in a few of the Rio Grande border counties, where even the court records are kept in the Spanish language."

"About 51% of the total *native* population of Texas is white. About 15% of the total population are white Americans who are natives of other states. New-comer Mexicans, avoiding war-smitten Mexico, are now swarming all over the northern side of the Rio Grande Valley. In recent years immigration from other southern states has decreased, while that from northern states has increased. Many present-day Texans are the grandchildren of Germans. The German population, which began coming in the forties, is mainly established between Austin and San Antonio and southeastward of these cities nearly to the Gulf. Of course, there are many Germans in all the cities. The Bohemians and Swedes are largely rural. The Italians are pretty widely scattered. There is a Norwegian colony in Bosque county, and small colonies of various other nationalities scattered here and there. Half of the Chinese are in El Paso; and most of the Japs are in the coast country raising rice. Practically all of the Negroes are in the eastern third of the state. There are many counties in the western part with very few or none at all. Many young Texans, therefore, grow up knowing little or nothing about 'darkies,' and are as ignorant as Vermonters of the 'cullud' part of southern life. Nevertheless, so many Texans have come out of the South, including Missouri and Kentucky and Tennessee, that Texas is predominantly southern in thought and feeling. In

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spite of this, Texas is quite different from the southeastern states. There is a decidedly western and cosmopolitan 'feel.' The Texan is very like other Americans. He is somewhat different from the New Englander and the New Yorkers, and a few others, but that is because they dwell on the periphery of the real United States, and not between the Alleghenies and the Rockies, where, Emeritus President James of the University of Illinois says, the real and major portion of the English language is going to be spoken in the twenty-first century."

These facts in their cumulative significance account for the apparently backward development of the State. But a more just conclusion would be that all things considered, the march of civilization in Texas has been phenomenal in its speed. The cultivation and practice of the arts are limited by material conditions. They are the efflorescence of a highly developed civilization, and are among the "last things." They cannot prosper in a pioneer society. They can flourish only when natural forces have been mastered, are under control and subjugated to the leisure, ease, comfort, and convenience of man. Texas has only just emerged from the pioneer state. The harshness of settlement days is beginning to give away to more amiable conditions that foster the refinement of life. The conquest of Nature has so far progressed as to permit the "healthy beginnings of an intellectual and artistic life" to be discerned.

Music is preëminently *the* psychological art, just as mathematics is the psychological science. Both have been created by man out of his own inner consciousness. Both musical and mathematical genius are individual; they may "happen" at any hour and in any place with sublime indifference to artificial, man-made distinctions. Even musical talent has a most disconcerting way of appearing in unexpected places, ignoring all social, political, and geographical boundaries, and quite regardless of caste, family traditions, race, color, religion and economic conditions. Psychologists, philosophers and biologists have yet to learn what musicians already know, namely, that the specific music talent is not physical, and so is not hereditary. In the usual cases of apparently hereditary talent cited in support of the transmission theory, the effect is out of all proportion to the assigned cause.

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And furthermore, the vast number of exceptions where heredity falls down, so far outweigh the few cases where it may be assumed as a possible explanation, that some other theory is now in order. This statement should not be construed as a denial of evolution, nor of the operation of heredity on the physical plane accompanied by certain lower phases of consciousness. The "specific" musical talent may be hereditary, but to assert in the case of an individual musical talent without known musical forebears that "musical talent must have existed before," is to beg the question. The present state of science does not warrant us in being dogmatic, and until we are convinced of the physical basis of life (and consciousness) we reserve the privilege of suspending our judgment.* Musical talent may be as abundant in Texas as any place on earth.

The best sort of Texan possesses qualities that are favorable to the development of a music appreciating society. He is first of all a vigorous and healthy animal, passionate and impulsive, sentimental and enthusiastic, naive and unsophisticated. He has not been spoiled by overintellectual cultivation, and consequently is free from the blighting consequences that follow in the train of the faculty that denies — the faculty that, left to itself, breeds a supercilious cynicism and a scoffing scepticism. He has the desire for beauty and is already groping for artistic expression, but his efforts in this direction are crude, his taste unreliable, and his aspirations easily satisfied for lack of an artistic background which can be provided only by education and experience.

Texans have proved their prowess in overcoming adverse

* During the last century thought has become as mechanistic as action; it is absolutely conditioned by the material paraphernalia of modernism. Thought that boasts itself as at last free is bound in black slavery to the mechanical creations of its own amazing ingenuity. Thought today . . . is the intellectual parvenu of history. . . We think within the terms of what we have made, and so long as this is true we are unable to test or estimate it within anything approaching justice. . . . Life as we know it on earth, is the union of two absolutely different things, matter and spirit; a union that is dissolved only by death. Matter is real, but, in the sense in which we know it, it is not eternal; spirit is real, and it is also eternal. The process of 'life' and the reason for the existence of the world, is the redemption and transforming of matter through the interpenetration of spirit, a process constantly going on and ended only when all matter has been subjected to the redemptive process.—*The Sins of the Fathers,* by Ralph Adams Cram, pp. 39 and 85.

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physical conditions; their task now, for the development of music and art is to master themselves. The native Texan is still fearful that the refinements of life are unworthy of a full-sized, "red-blooded man." His supposition is that music at its best is merely a feminine accomplishment, or a pleasing form of momentary amusement; at its worst, a necessary element of boisterous merriment. He must learn to exert his physical strength less violently and apply it to gentler purposes; purify his passions and control his impulses; and must above all abandon his local prejudices and overcome his provincialism.

There are, however, a portion of the inhabitants, not confined to the cities, by the way, who are as their kind are elsewhere, the salt of the earth. They leaven the whole mass. They are both southern and western. They combine the generous, whole-souled, hospitable spirit of the old traditional South with the energy, enterprise, and American tolerance of the West. They are educated in the best sense of the word, both by schooling and by travel. They are the leaders in whatever locality they reside; they know the short-comings of their people, but love them for their merits; they and their descendants are the hope of Texas.

III.

For several weeks during the late unpleasantness, which reached its apogee on November 2nd, a poster was widely distributed and displayed in Texas, reading as follows: "Texas, first in size; first in agricultural products; first in production of cotton; third in production of oil; seventh in wealth; *thirty-ninth in education!* Shall Texas keep this record? Work and vote for the Better Schools Amendment!"

"Most of the short-comings of Texas are due to the isolation of rural life, which, in turn, is due to scanty population. This isolation is both physical and mental, bad roads being the cause of the physical, and poor schools a cause of the mental isolation. The poor schools do the most damage, for mental isolation breeds a thousand ills. The city schools are advancing happily, but in the country there is desperate need of better spiritual training for farm dwellers. The children cry out for the bread of learning, and are given the stone of ignorance."

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It is easy for the farming class to secure any reasonable legislation. Get the farmer interested in education or in music or in anything else and he will vote for it, and for the legislator that provides him with what he wants. The Better Schools Amendment was passed. It permits the smaller communities to set their own rate of taxation for the support of schools. In addition to the regular appropriation for the public school system, the last called session of the legislature passed a special appropriation of $4,000,000.

The school children and the state are fortunate in having a most able woman for Superintendent of Public Instruction, Miss Anna Webb Blanton. A year ago Miss Blanton appointed a State Supervisor of Music, Miss Elfleda Littlejohn, who is doing fine work throughout the state. Texas was the third state to employ a state supervisor of music.

Last June the State Department of Education issued an excellent bulletin on Music in the Texas High Schools. This bulletin was prepared by a committee composed of: the Directors of Public School Music of the University of Texas, and the College of Industrial Arts for girls; the Supervisor of Music in the Sam Houston Normal School; the Supervisors of Music in the Dallas and Waco Public Schools; the President of the Texas Music Teachers' Association, and the State Supervisor of Music. This bulletin describes suitable courses for music in the high schools, with and without credit, with lists of material, bibliography and instruction for their use. Within the year, the State Committee of Instruction, Classification, and Affiliation has approved Music as a subject for affiliation in high schools. Since October last an applicant for a second grade certificate may present music as a subject for credit.

A section of the education bill to be presented to the next session of the legislature in January is of very great significance. This section is entitled "Changes in the Certificate Laws Agreed upon by the Representative Committee on the Certification of Teachers." It provides for the issuance of certificates authorizing the holders to teach, among other subjects, both vocal and instrumental music. The conditions are as follows: "An applicant shall be entitled to receive a special certificate in his subject, to

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be valid for two years, on the completion of the course of an accredited high school of the first class, or equivalent training, and in addition thereto at least two years of college training in the subject or department to be taught, taken in a university or college classified as first class by the State Superintendent of Public Instruction, which training must include special methods of teaching the subject in which the certificate is granted." The same general conditions and three years of college training in the special subject shall entitle the applicant to a certificate valid for four years. A permanent certificate in his subject will be issued on the completion of a four years' college course in the special subject.

In many schools a local piano teacher is provided a room in the school for a studio for her private teaching, partly as a matter of convenience for the children taking lessons who are excused from their class during the lesson period; and partly to enable the school to have an accompanist or assistant in such musical affairs as they are able to manage.

Music memory contests in the schools are being held in the larger cities and in many smaller places. The second event of this character occurs this year in Dallas, Waco, and Fort Worth; the first one having been held in Austin.

The interest in music and the determination to have it in some form is indicated by the prevalence in the schools of all sorts of phonographs. Out of 60 schools visited in one county 40 had such instruments. School bands and orchestras are multiplying rapidly. In one case a band was started by a minister of the town, who was shortly after called to another place. The band continued, however, and has now 22 pieces — 15 school boys out of a total attendance of not more than 150, and seven town men. Mt. Pleasant (5,000) has a 24-piece band; Tyler, a 40-piece one; Mt. Vernon, 18 piece; Waxahachie, 115 piece, etc.

All but one of the Junior and Senior Colleges classified by the Committee on Standards and Classification of the Association of Texas Colleges have departments of music. However, as the music work has not been standardized, the subjects and courses vary considerably. A limited amount of credit in music theory and history is granted towards the B.A. degree. The degree of

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Bachelor of Music, with varying requirements, is offered by several of the colleges and universities. Without prejudice to the other schools in the state, special mention should be made of the commendable work in music education being done at Texas Womens' College at Ft. Worth, Southern Methodist University at Dallas, Baylor College at Belton, Kidd-Key College and Conservatory at Sherman, and the College of Industrial Arts, the State College for Women at Denton.

The Chair of Music in the University of Texas was established in January, 1914. Regular academic credit courses were offered in the theoretical branches. Appreciation of Music and History of Music were offered and a mixed chorus organized, for which partial credit was given. Courses in harmony and a group study course in appreciation were offered through the Extension Department. This work being fairly started, effort was made to encourage music in the city. A series of five free historical recitals by musicians of Austin and the University was given during the winter of 1915-16. The same season a Municipal Chorus and Orchestra was organized and two free concerts given. On account of the scarcity of men singers, the chorus was not continued, but effort concentrated upon developing the orchestra. This was made possible by the enthusiastic support given by the mayor, A. P. Woolridge, who persuaded the council to appropriate funds for necessary expenses, and by the coöperation of the members of the Austin Local of the Musicians' Union. Eight free concerts were given up to the time of our entrance into the war. Since the armistice it has not been possible to assemble a sufficient number of competent string players to form an orchestra. Austin, a city of 40,000 inhabitants, is at present without one competent violin teacher.

Music in the University has progressed substantially. Twelve courses in theory, appreciation, and history, and six courses in public school music have now been established, with encouraging increase in registration. The Texas Institute of Applied Music affiliated with the University, and under the supervision of a faculty committee, was established in the fall of 1919 to meet the demands of University students for individual instruction in piano, voice, string instruments, organ, etc. The degree of

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Bachelor of Music was authorized by the Regents last fall. The requirements for this degree are ten academic courses in history, modern languages, and literature, philosophy and psychology; ten courses in the traditional music subjects; and advanced attainment in practical music. The schedule of the course calls for five years' work. An equally comprehensive plan for granting the degree of Bachelor of Music in public school music is now being worked out; music as a major for the B.A. degree has been proposed.

Through the coöperation of the faculties of the Department of Philosophy and Psychology, and the Department of Music of the University, a laboratory has been equipped for conducting experiments in the measurement of musical talent. The work will be based on Professor Seashore's well-known experiments as set forth in various monographs and his book, "The Measurement of Musical Talent." *

The University Library has now over 1,000 volumes in the history, criticism, biography and theory of music, over 150 opera and oratorio vocal scores, nearly a hundred orchestral scores; the complete piano compositions of the classical and romantic masters; a very considerable library of modern music for pianoforte, solo,

* The chief, perhaps the only defect of the book that seems to call for adverse criticism is the impression it may give to superficial readers of the relation between the basic and the higher faculties of the musical mind. And this criticism would deal not so much with the essential truth of the author's conception or presentation of this relation as with his failure sometimes to emphasize certain qualifications highly necessary, at least to the thoughtless or inexperienced reader. Such an one might get from the preoccupation of the author with psychological tests necessarily dealing with basic faculties rather than higher syntheses, and with necessarily quantitative rather than qualitative measures, a misleading notion of the relative importance of the two sets of faculties.

In some respects the two sets may even tend to be inverse in any given individual, since richness of association and large imaginative power tend to make one slow in the simpler reactions.

Any exaggeration of the importance of these would, therefore, tend to discredit the rich and ruminative mind in comparison with the shallow and quick. One could wish that Professor Seashore had reiterated and emphasized the distinction as it deserves; for in these days, when all conditions make so fatally against the deeper and more thoughtful element in music, it would be a pity for science to add its weight in the same direction.

Nevertheless Professor Seashore has made a highly original contribution to both the psychology and the philosophy of musical art.—*Can Musical Talents be Measured?* By Daniel Gregory Mason, "Arts and Decoration," May 25, 1920.

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and chamber music; arrangements of great orchestral music for piano eight hands; also much vocal music and collections of folk music; and music for public schools. All standard musical periodicals are received and filed, including a complete set of the London Musical Times from 1845 to the present and many old, rare and valuable volumes of interest to the musical historian and antiquarian.

A chapter of the Mu Phi Epsilon Sorority has recently been installed in the University.

A great impetus was given to the development of music in Texas when Mr. Arthur L. Manchester accepted the Chair of Music at Southwestern University at Georgetown. During his too brief sojourn there the music work in that institution was placed on an efficient basis and the Bachelor of Music degree established. But Mr. Manchester's greatest contribution to the musical affairs of the state was in the organization of the Texas Music Teachers' Association. Through his organizing and executive ability and his services as president for two terms, he was largely instrumental in establishing the association on a firm foundation. Texas has its quota of music teachers — competent, half-baked, and otherwise — and this association is exerting its powers to bring order out of chaos. Membership does not yet include *all* of the best musicians of the state, but at any rate a sufficient number to keep the ideals high and to encourage advance in standards. At the convention last spring the examination requirements for the Licentiate, Associate, and Fellowship degrees of the Association of Presidents and Past Presidents of the State Music Teachers' Associations were adopted for all members; the first examinations to be held at the convention next spring.

Through the active coöperation of the State Department of Education, the State University, and the Texas Music Teachers' Association, the prospects for the development of music education and improvement in general music conditions in Texas are encouraging.

The artist concert life of Texas is confined to the larger cities in the eastern section of the state. The small places depend upon Lyceum and Chautauqua courses. But all Texas does not have in one season the number of concerts and recitals that any one of

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our metropolitan cities has in one month. Austin is notorious for its lack of musical enterprise. One orchestra concert, one chamber-music recital, one artist pianist, three operas, and three or four song recitals are about all it can boast of for one season. Of course, the larger cities in the north, Dallas and Ft. Worth, fare much better — the former has 40 concerts booked for this season, and many Ft. Worth people patronize the Dallas concerts. Houston falls behind San Antonio, which has a lively musical colony, but Galveston is probably worse off than Austin. The Mexican-Italian Grand Opera Company visits some of the Rio Grande border towns. Concert life in Texas is limited not so much because of lack of interest but on account of her remoteness from the usual concert routes, her great size and the expense and time consumed in filling a few engagements.

Mention must be made of the part the Federation of Music Clubs is playing in the development of musical interest in the state. The Extension Department of the University, through its correspondence and group study courses in music, is giving valuable service.

San Antonio has had a professional symphony orchestra for six or eight years, at first under the direction of Arthur Claussen; the last three years, Paul Blitz has been the conductor, and the organization has grown both in size and skill. Its affairs are directed by the San Antonio Symphony Orchestra Society under the leadership of a public-spirited lady, Mrs. Herzberg. A series of well planned concerts is given during the winter season.

Dallas and Ft. Worth have smaller orchestras which give occasional concerts of good music, creditably performed.

Dallas has a City Music Commission composed of business men and musicians. The mayor is a member. The purpose of this organization is to further music of all kinds in the city. This is the second year of the Dallas Municipal Chorus. "The Musicale," a monthly periodical devoted to the music news of the state, is published in Dallas.

The appreciation, study and practice of music as a fine art in Texas in the past is practically negligible. The future development of music and art is as inevitable as the economic development has been in the past, and may be predicted with certainty if one is not asked to specify dates too closely.

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PHYSIOLOGICAL ASPECTS OF PIANO PLAYING

RAYMOND H. STETSON
Psychology Department, Oberlin College

Piano playing has reached a stage of remarkable technical perfection. The student of skilled movements finds the work of our better pianists the best field for study of rapid, easy, and wonderfully controlled movement. The modern technic has not only made remarkable intricacy, velocity and fluency possible, but it has been the basis for developing a wonderful delicacy and variety of touch; and it is to be remembered that "touch" is a vital part of technic.

There is a very fair understanding among the better teachers as to the essentials of good piano playing and they are able to produce remarkable results with their best pupils. If everything goes well, if the pupil has kept his natural and normal movements from childhood, his technical training goes on apace. But there are often difficulties, and many capable pupils fail to get the much desired "relaxation," or the capacity to "play with weight," or whatever else the well-known free and fluent technic is called.

In the meantime there has been developed in other connections an analysis of skilled movements which explains the fundamentals of piano technic and which should be of help to the teacher who is wrestling with the teaching of technic. Fortunately it is comparatively simple, and applicable to any method of teaching.

Most pianists are quite agreed that there are many good ways of arriving at the result, and no one wishes to advocate a particular "method," or a particular type of pianism. Indeed we have come to absolute opportunism in fingering and in hand position and playing movements; economy of effort, the simplest means for the end, nothing for appearance or theory and everything for the sound has come to be the watchword. Some great teachers have protested that they had no "method." Perhaps it would

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be better to say that one has any and all methods, and any and all touches in so far as they are adaptable. It happens that both Ehlert and William Mason resorted to fatigue as a means of getting loose and fluent scale work. That seems desperate enough, but perhaps it works with some pupils.

One does not wish to go into details of bones and muscles; and for our purpose it is unnecessary. It is possible to understand the fundamentals of movement and to feel the conditions involved without knowing anatomy. The three types of movement involved in piano playing are:

1. The free, rapid movement of striking the key.
2. The necessary holding firm of certain parts of the hand and arm during the movement.
3. The relatively slow preparatory and adjusting movements which bring the hand or finger in position for the free, rapid striking movement.

THE FREE RAPID MOVEMENT

The actual movement in sounding a *tone* at the piano is always a free, rapid movement. The finger may be brought very slowly to the key and may rest upon it, but the key must be depressed with a certain velocity to produce any tone at all. When properly and naturally made, such a rapid movement is *free* in a particular sense. The finger, hand, or arm swings through a good part of its course without any muscular contraction whatever; it is quite *free* and flies through the air like a flail or like a weight whirled at the end of a string.

The striking thing about this fundamental movement of piano playing is that there is complete relaxation within the very movement of touch itself, whether from finger, hand, or arm.

How the muscles work to produce such a movement in which the member swings free without muscular contraction:

1. At the beginning of the stroke the muscles which drive down the finger or hand contract suddenly and momentarily.

2. This sudden pulse of the driving muscles automatically causes the instant relaxation of the lifting muscles.

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3. By the time the finger or hand has swung through one-fourth of its course, this sudden contraction of the driving muscles has entirely ceased and the finger or hand swings entirely *free* to the end of the stroke, carried by its own momentum. During more than half of the stroke there is complete relaxation of both sets of muscles. In normal touch, then, *there is relaxation during the stroke itself.*

The time taken by a free, rapid movement may be the same whether it is a long or a short movement; the speed of the movement varies, but the duration remains the same. This is important when the movements of piano playing must be irregular but the rhythm must be exact.

These facts about the free, rapid movement have been gathered from photographs of large movements which show muscles relaxed during the greater part of the movement. In finger movements records show that the rate does not change during a large part of the swing; this indicates movement by momentum; if the muscles continued to contract during the movement it would go faster and faster.

The whole problem of piano technic is to produce and to control this free, rapid movement. As a matter of sensation it feels "loose," "relaxed." As Deppe described it, "it falls of its own weight." One is more conscious of the striking tip of the finger than of any other part of the hand and arm, and for this reason it was called the "pressure touch" by Leschetizky.

If a false form of rapid movement is produced, the driving muscle gives the same sudden pulse, but it works against the contraction of the lifting muscles, and the resulting movement is slowed down by the continued resistance of the opposing lifting muscles; the movement is no longer a free movement. Extensive rigidity of neighboring muscles is apt to result in this false and strained form of stroke; stiffness of hand and arm is certain to infect this essential movement of piano touch. The tremendous muscular strain after the key has been struck results from a reflex to the touch stimulus on pressing the key; a reflex which must be inhibited in a satisfactory technic.

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HOLDING FIRM CERTAIN PARTS OF HAND AND ARM

When the stroke of finger, hand, or arm is delivered the rebound must be provided for; the finger rebounds against the hand or the hand and arm, and the hand rebounds against the lower- and upper-arm. Often this rebound leads to a slight movement of the resisting part in the opposite direction — the wrist for example rebounds upward in one form of octave stroke. To provide this resistance the part behind the moving member must be held firm at the moment of the stroke. The weight of the inert, resisting part (or rather its inertia) will help in providing the resistance, but one cannot depend on weight alone. For the best results the fixation of hand or arm should be as slight as possible and may well permit some movement; it is required at the moment of the contraction of the driving muscles, but it must be relaxed wherever possible between strokes. The fixation must be relaxed because it is fatiguing, because it is apt to infect the free momentum stroke, and because the joint itself may be needed for a free, rapid stroke as when chords follow rapid single notes.

(It is also true that the joints in front of the moving member must be firm during the stroke; the lower joints of the fingers in all strokes, and the joints of fingers and knuckles in sounding octaves and chords. Such contractions should be as momentary as possible for the same reasons.)

It often happens that this process of holding firm fuses with the slower movements of adjustment and that the resistance is made by a slowly moving part. This helps to avoid excessive rigidity.

PREPARATORY AND ADJUSTING MOVEMENTS

The movements of preparation and adjustment bring the striking member over its key. They are often slow movements in which there is a slight, changing contraction of both sets of muscles. In general momentum does not figure in such lateral movements.

Where then is relaxation important in the movements of piano playing?

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1. In the actual movement of striking the key; the stroke is delivered by the momentum of the moving member.
2. Between strokes in the muscles of the part fixated to meet the rebound.

   Of these the more important relaxation is during the free movement by momentum of the actual touch stroke.

Where then is rigidity necessary?

In the joints in front of the moving member, and in the part fixated for rebound. But this rigidity is only necessary during the stroke.

It is worth remembering that "looseness" and "relaxation" are only significant when they are part of the movement; adequate relaxation studies must always be movement studies. Position may help toward a really free, rapid movement and an absence of bad contractions, but it will not insure the proper movement. Photographs of hand positions are of minor importance. Moving picture films of the type used to illustrate golf and other athletic activities, would be of the greatest value to pianists.

COMBINATIONS OF FREE, RAPID MOVEMENTS

In this discussion of the fundamental movements the free, rapid movement has been treated as if it were confined to a single moving member. As a matter of fact the movement of touch is very often a combination of finger, hand, and arm. This is normal and natural; one has but to watch the free, rapid movements of a child — or of a cat — to see how effective and graceful are these combinations. The free use of such combined movements of finger, hand, and arm has been one of the great technical achievements of the last thirty years.

WEIGHT PLAYING

The expression "to play with the weight," goes back to Deppe and is a good description of the feeling of the free, rapid movement; the muscles are relaxed and the momentum of the moving arm, hand or finger delivers the blow. But "playing with weight" cannot be elevated into a general principle as done by Matthay and Breithaupt. There is not available weight

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enough for the simplest passage work. To play a single note *mezzo-forte* on an ordinary two-ounce action requires a weight of two to four pounds. The available weight of the hand is only a few ounces, and the available weight of the entire arm ranges from only two to five pounds. A passage in thirds or sixths could not possibly be sounded by weight alone. Moreover, if the touch were executed by mere weight the time of the movement would have to conform to the laws of falling bodies; the velocity would be fixed. In playing as rapidly as M.120, four notes to the beat (eight per second), the fingers could not leave the keys. A velocity higher than M.120, four notes to the beat, would be impossible. The fact is that we frequently have velocities twice as great. It is possible to vary the height of a free, rapid movement without affecting its regularity in time.

What is known as weight playing in finger action from the knuckle joint, when the fingers are said to support the weight of the hand as the legs support the weight of the body in walking, is in reality a holding firm of the hand by a slight pressure on the last finger down with as light a contraction of the wrist and arm as possible. When the next finger makes its stroke it becomes in turn part of the fixation. In rapid playing conditions change and the hand is "carried."

"Weight touch," in which the forearm is involved is in reality a free, rapid forearm stroke (initiated by the triceps of the upper-arm). It is not a matter of "arm weight," but of arm momentum.

Taken seriously as so many seem to take it, weight playing would simply reverse the technical problem — it would become a matter of playing upwards, of accurate lifting of weight to let it drop, instead of delivering downward strokes to the keyboard. Any attempt to merely relax weight onto the key must fail; the one and only way to get the instant precise relaxation of the lifting, weight-sustaining muscles is to contract suddenly and momentarily the driving muscles. For example, when we drop the hand at the wrist, we must actually give it a little thrust with the driving muscles to produce the relaxation. The weight to be dropped is like a stone on top of a wall; it requires a little push to start it

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falling. If the forearm and hand be held vertically in the air one finds it necessary to decide which way the hand is to fall when one relaxes the wrist. The ideal piano technic does not involve "playing with the weight," but it does consist in playing with the momentum of the moving arm, hand, or finger. The *feeling* of "weight" is an excellent indication of satisfactory movements.

HITTING THE KEYS

The old hacking stroke with high finger action is very much out of favor, and it is in general important to keep the fingers as close to the keyboard as possible. But of course not all strokes can be delivered with the fingers in contact with the keys. In that case one must not let one's horror of key-hitting lead one into assuming that there can be any modification of the stroke at the surface of the key. Any free, rapid movement which starts above the key level cannot be modified during its course.

PRACTICE FOR VELOCITY

There are certain difficulties in acquiring velocity which are due to the change in the type of movement with the increase in speed. If the type of movement did not change, velocity should be easy to attain. The pupil would have only to learn to play the passage correctly as a slow tempo and then gradually increase the speed. But ever teacher knows that it is not so simple as that.

In the first place, in slow playing the momentum of the stroke is taken up by the key-bed; the finger is not lifted until the next note. As the speed increases, the finger no longer rests at the bottom of the stroke, but must be raised instantly by the lifting muscles, which must take up all the momentum. This means much more work for the lifting muscles and this is apt to result in false contractions. In a passage played at high velocity, the lifting of the finger is a free, rapid movement of exactly the same type as the striking movement, though delivered with less force. To avoid the tendency to contraction due to the increased work at the faster tempo, it is well to practice the passage *mezzo forte* or *forte* at the slower tempo, and then pass to *piano* or *pianissimo* at the faster tempo.

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In the second place, the slow movement of preparation and of adjustment cannot remain slow and controlled movements at high speed, but must become free, rapid movements. Often a lateral movement and the striking movement must fuse and become a single free, rapid movement. This is well illustrated in a cross-hand note. At a slow tempo the hand crosses with a slow, controlled movement and is placed on the key, whereupon the free, rapid movement of striking the key occurs as a separate thing. At high speed the crossing of the hand and the striking of the key must become a single free, rapid movement, which cannot be changed after it is started, and may on occasion miss its aim by one or two keys. Movements of passing thumb and fingers in arpeggios, lateral movements in wide skips and in rapid chord passages must all become identical with the striking movement as a single free, rapid movement. This means that such *new movements,* which replace two separate movements of the slower tempo, must be practiced carefully as special items. If the passage is analyzed into a series of hand positions, it often happens that the rapid lateral movements of shifting from position to position become the principal difficulties at high speed. Wilhelm Bachaus speaks of the exercise he uses most, apart from scales as "based upon a principle which is employed in all scale playing and in all piano playing, that of putting the thumb over and under the fingers. . . . It demands a muscular action entirely different from that of pressing down the keys either with the finger, forearm or arm motion." (Great Pianists on Piano Playing, Cooke, p. 17.) *Gradually increasing the tempo is a mistake; the stages in the process should be few, with marked differences in tempo.*

METHODS OF PRACTICE: REPETITION IN PRACTICE

All teachers are agreed that piano compositions should be carefully taken apart for practice, and the various difficulties attacked separately. But there is also a general assumption that mere repetition is an important factor, especially in such material as scales, arpeggios and various exercises. In reality acquiring the new combinations of movements and acquiring the *new movements,* which as we have seen must appear when the tempo is in-

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creased are the vital gains from practice; fixing the new thing by repetition is a very minor matter. To some extent these new combinations and new movements are blundered into in the course of repetition; but as far as possible the pupil should know just what the new movement is to be and should be working for that end. Mere blind repetition is a waste of time, and worse; a pupil should always be trying to achieve some definite thing every single time he plays a five-finger exercise or a scale. He should be giving the exercise his closest attention that he may note just what he is doing. *To listen and to watch are the first essentials in practice.*

Most earnest pupils practice too many hours a day and too long at a stretch. Fatigue cramps their movements and dulls their interest. Fifteen to twenty minutes of close and intelligent work trying to achieve some particular thing is quite long enough at a time; then there should be a few minutes of complete rest — possibly away from the piano. Four hours of such work well distributed through the day will accomplish much more than six or seven hours of stupid industry. All the efficiency studies have shown the value of frequent periods of rest in such work. And avoiding fatigue is of primary importance in piano practice, because nothing makes for false contractions and stiffness like fatigue. To practice when one is tired is apt to be worse than no practice at all.

"PIANO ARM"

Piano pupils under twenty-five years of age practically never suffer from an occupation neuritis. The occupation neuritis develops slowly, with soreness along the nerve trunk involved and a decided weakening of the muscular power of the arm affected. It can be alleviated but it is usually incurable and ends any serious work at the piano. If there is any question, the pupil should go to a competent neurologist. The "piano arm" so common among piano pupils is really "piano shoulder," a persistent aching posture-fatigue, due to persistent false contractions. It is often developed in three days of bad practice. Constant relaxation of tense muscles is just as important in the shoulder as in the lower arm. The piano-teacher is quite as much at fault if a

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pupil develops "piano arm" as he is if the pupil develops a lame wrist. Either thing means technical mismanagement and either thing can be avoided if the pupil is properly taught. The loose upper arm and loose shoulder girdle are just as essential to a good technic as are a loose wrist and a loose arm.

BOOKS ON THE FOUNDATION OF PIANO TECHNIC

Deppe, the first man to make a systematic study of the problem, is not well represented in the literature. Best thing in English: *Music Studies in Germany,* Amy Fay, Macmillan, '13.

William Mason, remarkable teacher and American pioneer in intelligent piano technic: *Pianoforte Technics,* Ditson, '78. *Touch and Technic,* Presser.

Leschetizky, *Method,* Malwine Brée, Schirmer, *Method,* Prentner, Presser. Nothing very satisfactory published in English. In general one gets best conception of his work from his pupils.

Matthay, T., "*The Act of Touch,*" Longmans, '07 (2d ed.) The most detailed and probably the most quoted study of piano technic. Very careful and earnest piece of work, and fairly catholic in its inclusion of all sorts of touches. But marred by dogmatisms and pet aversions. It is to be said, however, that the analysis of movements has developed since he wrote.

Grabill, E. W., *Mechanics of Piano Technic,* is a brief book containing some suggestive material, though rather limited in scope.

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THE PASSING OF THE VIRTUOSO

ERNEST R. KROEGER
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There appeared in the newspapers recently an item to the effect that the great pianist, Paderewski, had neuritis to such an extent that he was obliged to retire from concert giving. The *Globe-Democrat* of Saint Louis contained an editorial, lamenting the great loss sustained by the music world by his retirement, and at the same time lauding the nobility of his character, and extolling his patriotism, which caused him to sacrifice his musical career for the benefit of his native land. This action naturally occasioned the keenest regrets to those who were especially fond of Paderewski's art, and who looked upon his recitals as great musical events. The writer may be numbered among these, and he surveyed the field of piano playing in order to ascertain who among those prominently before the public might be considered worthy of stepping into the Polish genius' shoes. After giving the subject much thought, he came to the conclusion that there was no one. And yet that did not imply that there were not artists of great gifts, possessing extraordinary mastery of the keyboard, whom the public admires. The fact is that the character of pianists, the nature of piano playing, and the point of view of the public, have undergone a change. The great pianist of the past, the "virtuoso," was a sort of superman. He stood far above his fellows, and apparently possessed a sort of miraculous power. Whatever he accomplished seemed to be far beyond the capacity of other pianists. The supreme type of the virtuoso of the last century was Franz Liszt. He towered above his contemporaries as the Woolworth Building towers above its neighbors. The most extravagant encomiums were showered upon him. Wagner himself said that his performances of Beethoven's Sonatas were so wonderful as to place him almost on a level with the composer. Another virtuoso of that period, Sigismund Thalberg, disputed with Liszt the supremacy of the keyboard. But remarkable as

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Thalberg was in certain directions, he had not a magnetic, potent personality, nor was he master of a variety of emotions as was Liszt. Such men as Chopin, Henselt and Mendelssohn were not of the conquering virtuoso type, although they loomed far above the majority of pianists of the day.

An important factor in the success of these men was the radical change in the style of their piano playing from that taught by the principal conservatories and teachers. A rigid, stiff system, which allowed no freedom of motion, was persistently adhered to. The arms and wrists were held as if in a vise. Percussion from a distance of several inches from the keyboard was practically unknown. So when Chopin played his wide-spread arpeggios with extraordinary fluency, or Mendelssohn played his scintillating staccato, or Liszt thundered out his bravura octave and chord passages, their audiences wondered how such things were accomplished.

Notwithstanding the astonishing results attained by these men, they seemed to have comparatively little influence upon the teaching done, which followed closely upon the Cramer, Czerny, and Clementi lines, in vogue since the closing years of the eighteenth century. When the compositions of Chopin, Liszt, and Henselt were published, pianists realized that it was impossible to play them with the mechanism which had been prevalent up to that time. Those who wished to learn them necessarily had to abandon their stiff methods and cultivate freedom and elasticity. There were, to be sure, many conservatories and teachers who declined to alter their ways of instruction, so they refrained from including the works of these composers in their teaching material. It was because of the continuance of a heavy, inelastic style of piano playing that the great virtuosi seemed to be almost supernatural. Then appeared Rubinstein, another of the elect, who soon was numbered among the pianists of the first class. His tremendous genius swept all before it, and his command of the resources of the keyboard seemed to be phenomenal. He was soon ranked with Liszt, and comparisons between these two giants of the piano were made everywhere. He traveled extensively, visiting the United States in 1873, so the public had an opportunity of hearing this master, and of acknowleding his su-

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periority to the majority of pianists of the time. Carl Tausig, whose technic seemed to be so uncannily perfect, appeared like a meteor in the musical sky. Then came Hans von Bülow, the master pedagogue, combining a virtuoso-like technic with the most intelligent interpretation of the great classic masters of composition.

For some time, Liszt, Rubinstein, and Bülow were the three most eminent virtuosi. Tausig would have been one of their number but for his early death, During all this period the conservatories turned out their "finished products," who made but little mark because of the antiquated teaching methods still in use.

Then came that wonderful set of gifted young artists who were the virtuosi of the last years of the nineteenth century and the first years of the twentieth. They were pupils of Liszt, receiving their pianistic training principally at Weimar, under the tutelage of the greatest of pianists and teachers. Among them were such artists as d'Albert, Friedheim, Stavenhagen, Siloti, Reisenauer, Sauer, Rosenthal, Joseffy, Ansorge, Lamond, Aus der Ohe, Menter, Rivé-King, Bronsart, Sherwood, Mason, Liebling, Maas, MacDowell, and others. Some of them cultivated the mannerisms of their master. They allowed their hair to grow long, and assumed a far away, rapt look while playing. Extravagant gestures, violence of motion, personal idiosyncrasies were deemed proper. The super-technical, bravura compositions were the *pièces de résistance*. Such compositions as Liszt's *Don Juan Fantasie* and his transcription of the Overture to *Tannhäuser* were necessary to close a recital program.

The pianist Rosenthal was probably a typical virtuoso of the time. During this period, it was quite noticeable that there was an improvement in the taste of the public, and a growth of interest in piano playing. In the middle of the nineteenth century, programs consisted mainly of brilliant transcriptions of operas and well known airs. Little by little these disappeared, and Sonatas by Beethoven and pieces by Schubert, Weber and Mendelssohn were freely placed on programs. Then the compositions of Chopin, Schumann and Liszt were added, until finally programs of recitals began to acquire a certain formula, beginning with Bach and closing with Liszt. Soon afterwards came

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the Leschetizky pupil period. Such artists as Paderewski, Hambourg, Gabrilowitsch and Zeisler paid tribute to that great teacher's ability as a pedagog. Hundreds of American students flocked to Vienna for the purpose of obtaining lessons from the Polish master or from his assistants.

The career of Paderewski typifies the zenith of the piano virtuoso's success. The "passionate press agent" had to dwell upon the extraordinary hair of that great artist on his first concert tour. But it did not take long before the public discovered that he was the genius of the keyboard, *par excellence.* His success was unprecedented. Only the largest halls could contain the audiences, and these were crowded to the doors. The name of Paderewski was one to conjure with. Occasionally his performances displayed all the objectionable mannerisms of the virtuoso of the middle of the nineteenth century. Then he would play Beethoven or Chopin in a way that stifled criticism. There were those who were by many classed as his equals if not his superiors, such as d'Albert, Busoni, Pachmann, Rosenthal. But none of these commanded the attention and admiration of the general public as did Paderewski.

With the advent of the great war, Paderewski sacrificed his career as an artist for the sake of his beloved Poland. What he did for his country is common knowledge. Other artists began to claim the plaudits of the public. Some had been in the public eye for many years, but Paderewski's retirement gave them an opportunity to be heard more frequently than formerly. Such pianists as Godowsky, Hofmann, Dohnanyi, Bauer, Gabrilowitsch, Ganz, Lhévinne, and others, became favorites, although none of them duplicated the extraordinary success of Paderewski. However, with these pianists, a subtle change was noticeable in the character of piano playing. The day of the conqueror had passed, and the day of the interpreter had arrived. Much of this was due to the improvement in taste on the part of the public.

The pianist who was master of a great variety of touch, and who strove to give each composition its own "atmosphere" was the one reaping the favor of the audience. Also the Brahms cult had a distinct influence upon the intellectual side of piano playing. The Brahms Sonatas, Variations, Ballades, Rhapsodies, Ca-

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pricci, and Intermezzi were played because they gave the pianist an opportunity to display his mental powers.

Then came the Debussy cult, which allowed the pianists following it to infuse into their playing a delicate spirituality hitherto undreamed of. But alongside of all this was the wonderful improvement in teaching, which revealed to the astonished public, pupils of eighteen or twenty years of age who could play the greatest compositions of the masters at a speed equal to that of recognized artists, and with an accuracy and surety which seemed nothing short of amazing. It may safely be said that every first-rate piano teacher has in his class one or more pupils who can play the most difficult concertos ever written. One of the most striking instances of this progress is shown in the bulletin issued by the National Federation of Musical Clubs, which holds its Fourth Biennial Contest next spring. The contest is limited to young people from eighteen to thirty years old, and the numbers chosen embrace such works as Bach's *Chromatic Fantasie and Fugue;* Liszt's transcription of Bach's *G minor Organ Fantasie and Fugue;* Beethoven's *Sonatas,* Opus 53 and 57; Chopin's *Scherzi, Ballades, Sonatas, Polonaise in A flat;* Schumann's *Carnival, Etudes Symphoniques, Sonatas,* Opus 11 and 22; Liszt's *Etudes* and *Rhapsodies* Nos. 4, 6, 12, 14. When young musicians are given such compositions as these for contest selections, where does virtuosity come in? One may well conclude that either there are multitudes of virtuosi to be found in all our important cities, or that the virtuoso has practically disappeared. The modern artist differs from the gifted and capable amateur by his superior phrasing, pedaling, attention to detail, variety of color effects, mental mastery, historical perspective, general musicianship. Bravura technic, intended to dazzle, is now looked upon as somewhat of a display of vulgarity.

However, that does not mean that technic has lost its importance. On the contrary, technical perfection is sought after more ardently than ever before. But it is less in evidence; it is kept more in the background. It is looked upon as an essential, but not *the* essential. All know, for instance, that the technic of Godowsky is the most perfect possible. But Godowsky's last wish is to be considered a technician. He makes no effort to as-

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tound his audiences by the extraordinary muscular displays of the virtuosi of the latter part of the nineteenth century. His manner is as quiet and self-controlled as is that of Nikisch with his baton.

Of recent pianists, possibly the one most approaching the virtuosi of the last generation in his effect upon the public is Rachmaninoff. And yet the listener is more impressed by the exquisite delicacy of his touch, the perfection of his shading, the colorful employment of subdued counter-melodies, the caressing singing-tone, the differentiation in his interpretations of the works of the great piano composers, than by an exciting surging of arpeggios, or a breath-taking sweep of octaves. His programs consist largely of compositions played by students everywhere. But the difference between his performances and those of the student is in the wonderful attention to detail, the subtle nuances, and the master-musicianship to be found in his playing. Still, there are many young students who are carefully observing the work of these artists, and who are realizing just what is lacking in their playing. Little by little they are improving the quality of their work, so that those who listen to them are greatly surprised at the maturity of their interpretations as well as the mastery over all mechanical features. In fact their playing is so excellent that the fairly good pianist and the dilettante are rarely heard nowadays. They know that there are many young people who can surpass them in every respect. They also know that the general public knows well the difference between good and mediocre playing, and they hesitate to place themselves in a position where adverse judgment may be passed upon them. Their reputations are more secure when they do not play than when they do.

In summing up, there are many fine artists, whom the public willingly hears and enjoys, but there are few virtuosi of the old heroic type who carry everything by storm. And there are the increasingly-growing number of young pianists who possess an equipment but little inferior to that of the leading artists. And finally, there is the public, greatly interested in piano playing and well posted as to the qualities of which it is constituted. When such conditions are to be met with in all the important musical centers, may we not conclude that the day of the virtuoso has passed away?

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RECENT PROGRESS IN THE PSYCHOLOGY OF MUSICAL TALENT

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I deeply appreciate the courtesy of your invitation to give a brief report of the recent progress in the analysis and measurement of musical talent as developed in the Iowa University Laboratory. The available data may perhaps be listed under ten heads, and in the time available I can barely mention a few ideas under each of these heads.

PHONOGRAPH RECORDS

The following material is now available:

A 7536—Measures of Musical Talent. Sense of Pitch.
A 7537—Measures of Musical Talent. Sense of Intensity.
A 7538—Measures of Musical Talent. Sense of Time.
A 7539—Measures of Musical Talent. Sense of Consonance.
A 7540—Measures of Musical Talent. Tonal Memory.

Manual of Instructions and Interpretations for Measures of Musical Talent is furnished free with each set of records, or may be obtained upon request from the Columbia Phonograph Co.

"These measures of musical talent comply with the following conditions: they are based on a thorough analysis of musical talent; they are standardized for content that does not need to be changed; they give quantitative results which may be verified to a high degree of certainty; they are simple and as nearly self-operating as possible; they are adapted for group measurements; they take into account practice, training, age, and intelligence; they have a two-fold value in the concrete information furnished, and in the training and pleasure gained from the critical hearing of musical elements."

For each of these records we have prepared keys for check-

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ing errors and established norms for ranking and norms for distribution of abilities.

SURVEY OF MUSICAL TALENT IN THE PUBLIC SCHOOLS

The substituting of a phonograph record for the expensive and complicated instruments of the laboratory makes it possible to employ these measures with great convenience and without much expense in the public schools. The total equipment costs only $7.50. One set will do for several wards and the material is like a book, in that it can be used over and over again without injury.

It is recommended that the measures be introduced first in the fifth grade because this is the earliest age for which group measurements can be made satisfactorily, and it is early enough to make serious arrangements for a musical education. They should then be repeated in the eighth grade, just before the great sorting of children into vocations of practical life and elective courses in the high school.

Splendid progress has already been made in the introduction of these tests. Table I. is a sample of records which may be classified roughly as belonging to the best three per cent. All records are given in terms of per cent on the scale of 100-1. 100 represents the best found, 1 represents the poorest, and 50 the average. This group would be classified as "very superior." Similar scales are made for superior, excellent, good, fair and poor, each being defined in the terms of per cent of cases belonging to each group. You will observe that we do not take any average, but the whole record is exhibited and the value of each talent must be judged in terms of what is to be undertaken. Thus, a person may have a low rank in some capacity and still be classified on the whole as very superior.

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TABLE II. *VERY SUPERIOR* (V. S.) 98-100%

Number	School	Age	Pitch	Intensity	Time	Consonance	Memory	Brightness	Singing	Rhythm	Enjoyment	Hrs. Training
85	A. H.	15	93	61	84	90	96	D	E	C	A	91 P.
10	A. H.	13	98	73	90	97	83	D	E	D	C	No record
24	A. H.	13	99	87	93	90	81	A	A	C	A	48 P.
16	Cas.	14	82	93	90	80	78	A	C	C	C	None
5	Cat.	14	90	87	75	—	99	B	C	B	A	No record
21	Cat.	14	90	61	93	76	83	D	C	A	A	40 P.
6	Cat.	12	90	83	93	76	89	C	C	E	C	20 P.
12	Cat.	13	97	91	90	76	91	D	C	C	C	30 P.
32	Cat.	15	98	93	93	97	83	C	A	B	D	No record
57	Cro.	13	99	67	84	76	89	A	B	A	A	30 P.
46	Cro.	14	68	97	99	84	98	B	C	B	B	No record
22	Elm.	12	86	93	98	99	91	B	B	C	C	100 P. and V.
5	Gre.	14	97	78	98	84	84	C	C	C	B	No record
28	Gre.	13	97	100	98	84	62	C	C	C	C	26 P.
32	Gre.	12	93	95	90	100	99	A	A	A	B	80 V., 20 P.
11	Han.	11	95	78	60	76	90	B	C	C	BA	No record
8	Han.	15	97	91	90	90	74	E	D	E	CD	No record
15	Hub.	13	95	67	98	97	99	C	A	A	A	3 terms P. & V.
11	Kir.	12	90	99	75	90	86	A	A	A	A	51 P.
2	Kir.	13	90	93	100	76	62	B	C	C	C	35 V.
22	Kir.	14	90	78	100	99	53	B	B	C	A	104 V.
20	McH.	13	86	97	90	97	96	C	B	B	B	? P.
51	Phil.	15	98	95	70	84	83	C	E	D	C	No record
2	Byr.	14	82	93	87	90	88	A	A	A	C	No record
13		12	93	78	87	99	95	B	B	C	B	25 P.

What shall we look for when a survey of this kind is made as a regular part of the instruction in the grades of the public school? I have recently answered this question in detail in a monograph, in which the following items are prominent:

(1) The discovery of talent hitherto unrecognized and undeveloped. This is, of course, the main objective of the testing.

(2) The identifying of known-talent by objective verifying and analysis, as when a child whose musical ability is well known is confirmed by these tests.

(3) The explanation of talent. These measures character-

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ize various kinds of talents in showing fortes and faults quantitatively.

(4) Certifying the absence of talent. The objective identification of specific impediments in the case of the non-gifted will in the future be regarded as a humanitarian measure.

(5) The magnitude of individual differences. Music teachers are startled at the enormous magnitude of differences in musical capacities as demonstrated by these measures.

(6) The verification of findings. Those teachers that claim they can create talent in the absence of talent should be forced to run a series of training exercises at their own expense to demonstrate that they can create talent where it does not exist.

(7) Hill and Valley on the same level. The gift of music is perhaps as generously bestowed upon the lowly and destitute in the valley as upon the well-to-do and educated on the hill. The records reveal the talented. The moral is evident.

(8) The problem of the bright and the dull is brought into the limelight by showing in what particular respects the pupil is bright and in what respects dull.

(9) The trained and the untrained are tested alike and it is extremely interesting to find what training has done and what it has not done for a given degree and kind of talent.

(10) Those who sing and those who do not are not necessarily grouped on the basis of talents for singing.

(11) Likes and dislikes, as stated by children and even adults, are shown to be of trifling significance.

(12) The teacher may well take the test with the pupil, even in the fifth grade, but the results are sometimes embarrassing.

(13) Inheritance. Records of this kind furnish interesting material for family relationships in the inheritance of musical talent.

(14) Awakening of music teachers. This is the most valuable result of the first musical survey. It awakens an inquiring attitude.

TALENT CHARTS IN THE MUSIC SCHOOL

We are gradually settling down to a comparatively fixed routine for the rating of musical talent as the pupil enters the

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music school. In our own music school, at the present time, we make a chart for each pupil at the beginning of the year. The pupil gets a copy of this and its significance is discussed with the teacher and the psychologist. No pupil is excluded from the school on the ground of his record but the significance of the record is interpreted to each pupil for his guidance. Where pupils present peculiar difficulties, or unusual talents, a more intensive study is made for practical purposes. It is our aim to furnish for the music pupils the simple and safe apparatus with which they may try themselves out from time to time as often as they please. Many of these instruments may also serve the purpose of training.

THE INHERITANCE OF MUSICAL TALENT

During the past year a representative of our laboratory has surveyed the available members of five of the most prominent musical families in this country, taking the children, parents, grandparents and other blood relatives, insofar as they would be significant for inheritance. In this study we are not taking musical talent as a whole, but are limiting ourselves to four specific talents, namely, sense of pitch, sense of intensity, sense of time and musical memory. It is generally recognized by experts in scientific study of heredity that we have here a concrete and tangible approach to the study of musical inheritance, which should result in the discovery of fundamental laws. But this is a large problem and we are now considering the possibility of undertaking an experiment under national auspices which may run through generations, in which we shall find for example, one hundred matings in which specific talents are measured of bride and groom before marriage and the same measures are repeated on their children and their children's children. While the procedure will require much time and patience, it will not be very expensive and it should lead to some interesting results.

ANTHROPOLOGICAL SURVEY

The National Research Council is organizing a series of surveys of the mental traits: first, of types of people in our own country; second, of certain primitive peoples. In both cases it

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has been practically decided to include at least four of the measurements of musical talent in such surveys.

THE RECONSTRUCTION OF PRIMITIVE MUSIC

By recent developments of instruments in the laboratory, we are now able to take a phonograph record and transcribe faithfully every vibration thereon and record it in terms of musical significance with the highest degree of precision. Up to the present time, as is well known, the best we have been able to do is to have somebody state in conventional musical notation what can be heard in the record.

But the singing of the primitive Indian does not fit into our musical notation and the ear is not sufficiently accurate to report all the significant musical facts. After this no one collecting music from primitive peoples can afford to reconstruct the record without the aid of some such device as we are now using.

THE ACTUAL SINGING OF THE GREAT SINGERS

Mr. Schoen, who will appear on this program, is making a notable contribution to the study of singing by applying this principle to the actual quantitative and minute measurement of the pitch performance of great singers. This opens up a new and most fascinating field, the scope of which is baffling when one realizes that it gives us a technique by means of which we may take the voice of the living singer, or the phonograph record of the voice of any singer, and reconstruct the musical performance as to pitch in the finest detail. At the present time we have in the laboratory two entirely different sets of instruments: one, the visual method with the tonoscope; and the other, the graphic method in which the individual vibrations are recorded and the performance may be studied for each hundredth of a second.

INFLECTION IN SPEECH

Having devised these two methods, in some respects supplementary, but in most respects one a confirmation of the other, we are now attacking the problem of the significance of melody in speech. Project a picture of the statement, " I see you " either visually in moving pictures or graphically, showing every detail of pitch, and you will find the most fascinating picture of facts

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as to the inflection of the human voice. Many of these facts are unknown and unrecognized for want of objective methods of discovery. Take for example the laws of emphasis in the circumflex stress on sustained syllables in speech.

WHAT CONSTITUTES VOICE?

These experimental procedures are most distressing in that they show us, wherever we turn, how little we know, how ill-founded is much of our pedagogical theory, and what a crying need there is for plain solid facts. The voice teachers here present will bear me out that the question "What Constitutes Voice?" has not been answered. In our review of the literature, we have found a great many answers, but the net result of the pooling is one bewildering blur. We have one man in the laboratory who is now in his third year trying to answer this question from a critical study of music, phonetic, psychological, and medical literature in the light of modern experimental procedure.

AUDIOMETRIC STUDIES

As a war problem we took up the investigation of measurements of the functioning power of the human ear. At the time when the world was in the greatest danger, and when so much depended upon ability to locate the U-boats effectively, it was discovered that the successful operator of the locating instrument in the U-boat chaser required a musical ear. The authorities were slow in recognizing this fact, although countless lives and millions of property depended upon such recognition. It could be demonstrated that among the cadets, who had been selected for this service on the ground of various qualifications, it would be possible to find one among twenty-five who could locate the U-boat with at least ten times more precision and certainty than another one or two of the twenty-five, merely on account of the difference in the musicalness of the ear in one respect, namely, the ability to hear the complex elements of a sound.

One of the instruments, which was developed largely as a result of this situation in the stress of war, is known as the pitch range audiometer. Unfortunately it is a large and expensive instrument, which cannot be reproduced for less than a thousand

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dollars, but it gives us for the first time a full and accurate measurement of the sensitiveness of the ear. This measurement becomes significant for music when we realize that the so-called normal ears differ most astonishingly in their ability to hear tones at different pitch levels. This method in the hands of the otologist has shortened the testing of hearing ability to less than one-fifth of the time required by an expert, and increased its accuracy in detail manifold. I mention these things to show that any intensive study of musical talent will force us into physiology, psychology, æsthetics, phonetics and many other fields.

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THE PITCH FACTOR IN SINGING

A PRELIMINARY REPORT

MAX SCHOEN
Iowa City, Iowa

A few words about the psychological approach to the multitude of problems that confront the musician in his various fields of activity as an educator may not be out of place here as an introductory remark. The writer, as a musician vitally interested in the problems of music education and as an eager student of the possibilities of experimental psychology in its application to music, feels that the psychologist and the musician have as yet failed to meet each other on the common ground of mutual assistance. In spite of the fact that the leading student of our day in the psychology of the musical mind has sounded the clarion call that the musical mind is the normal mind, psychologists, as a whole, still maintain an attitude of mild skepticism, good humored and yet disarming, towards the musician; while the musician seems to feel that the psychologist is profaning the sacred soil of the heavenly art with his footrule of psycho-physical measurements. Whether the blame rests with the psychologist or the musician is a matter of indifference; what is of consequence is that in the meantime music suffers, for the musician must realize for his own good that it is the psychologist in his laboratory who holds the key that will unlock the door to the mysteries of his art. It is only through a science of music that the art can be advanced and placed on a firm footing. It is sincerely to be hoped that the musician will soon join hands with the psychologist for his own benefit and for the everlasting good of the thousands of children whose musical life lies in his hands.

This study, of which a preliminary report is here offered, is one of a number of researches on music psychology now in progress in the psychological laboratory of the State University of Iowa under the direction of Dr. Carl E. Seashore. The general problem, in this case, concerns itself with an intensive study of

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the pitch factor as it functions in artistic musical production. Under the general term "pitch" are included the specific items of tonal movement, attack, intonation, duration, release, stability, and intensity.

The practical value of such an investigation to the music lover in general and the vocalist and voice teacher in particular is very evident. In the words of Dr. Scripture, "Songs are never sung — or intended to be sung — exactly as written. Even the most mechanical popular tune is rendered differently by each individual, the difference lying mainly in the duration of the elements, in the stress assigned to them, and, above all, in the attack by the voice and the utterance of each sound. In artistic performance all these sources of variation are employed — mainly unconsciously — to express the thought or emotion of the singer. Concerning just how they are varied and how they are employed there are at present no experimental data." To take a standard vocal composition and obtain scientific data as to the mode of its rendition by several singers of large reputation has not only pure scientific interest but is also a source to which the student of vocal science and vocal art may go to seek standards for artistic musical production.

In this report we shall concern ourselves with a brief description of the apparatus, the technique of procedure, and a summary of the data obtained from two singers. No comment in the form of explanation or significance of the data can be offered here.

The apparatus used for this study consists of the following items:

1. The Seashore Tonoscope and a VV-VI A model phonograph. The tonoscope works on the principle of the stroboscope, which is the principle of moving pictures. Every vibration of the voice activates a sensitive flame in such a way that a definite figure is thrown on the screen of the tonoscope for each and every pitch. The instrument registers down to a fraction of a vibration, less than 1/100 of a tone.

For the present purpose we substitute a phonograph for the singer. The sensitive flame attachment is built into the phonograph reproducer so that every vibration in the reproducer will register on the tonoscope just the same as the original singer.

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The disk of the phonograph moves at a speed of forty revolutions per minute, permitting a long exposure of each tone for intensive observation.

To facilitate the description of the mode of procedure we shall take the first tone studied for the data of this paper. This tone is the fourth voice tone, d^2, from the beginning of the composition. It is preceded by c^2, and followed by a^2. The c^2 was first registered and the movement from c^2 to d^2 observed. This movement might be a glide or a leap, or to use musical terms, portamento or legato. On the tonoscope the glide shows the voice touching every vibration intervening between the two tones, and how long the voice dwells on each intervening pitch. The next point observed was the attack of the tone d^2. If the tone is attacked off the correct pitch this would be indicated by a row of dots standing still or nearly still either above or below the row of dots whose frequency corresponds to the frequency of the tone d^2. The approximate duration of this attack is noted. The next, and most significant, point observed was what was happening while the tone was being sustained. The row of dots corresponding to the frequency of the tone sung might either stand still or move slowly and steadily in one direction. Any deviation from these two conditions means an irregularity in the tone. This item was very carefully and intensively studied. Observation showed the following types of deviation from the two conditions mentioned: (1) a periodic jerking up *and* down, (2) an irregular jerking up *or* down, (3) rigidity. Some tones show 1 and 2, some only 1, some only 2, some 1, 2, and 3, some only 3. To get the extent of the deviations the adjacent rows of dots were next watched. Similar observations also furnished the data for the release and tonal movement. To sum up, the tonoscope furnished the data for tonal movement, attack, pitch and deviations, release, and an approximation of the time element for each item.

2. The graphic record was obtained from an instrument devised in our laboratory this year. The instrument graphs on smoked paper sound waves from phonograph disk per 1/100 of a second. From this apparatus a check on the tonoscope findings

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was obtained, and also exactness of time and details of tonal movement.

3. The Bach-Gounod *Ave Maria* was chosen for study because of the prevalence of long sustained tones and the steady, simple accompaniment.

Several weeks of preliminary work were devoted to testing the reliability of the apparatus and to practice in accurate reading of the tonoscope registration. To further check some of the phenomena observed when the voice was registered from the phonograph disk, tests were conducted with the living voice. The voices of twenty persons were studied, ranging in age from fourteen to middle age, and in vocal ability from the monotone to a well known concert artist. These observers were divided into four classes: (1) monotones, (2) untrained, non-musical voices, (3) untrained, musical voices, (4) trained, musical voices. The observations on each class follow:

Class 1. The voice sounds dull, hard. When this voice registers on the tonoscope it is seen to be rigid, non-fluctuating.

Class 2. The voice sounds dull, but not as hard and stiff as in the monotone. On the tonoscope it is seen to fluctuate irregularly in pitch within two to four vibrations above and below the initial tone sounded.

Class 3. The tone sounds bright and a ring or pulsation is heard. This ring is periodic, having five to seven pulsations per second, five being most common. Only in one case did the rate of the ring reach thirteen per second. When this tone is observed in the tonoscope it is seen to have a periodic pitch fluctuation of from four to six vibrations. Besides this periodic pitch fluctuation there is also an irregular pitch fluctuation.

Class 4. For this class the observations are the same as for class 3.

To summarize:

1. In the musical tone, both trained and untrained voices, a periodic ring is heard.

2. The most common rapidity of this ring is five per second.

3. In the dull tone this ring is absent.

4. When the bright tone is sung into the tonoscope it is

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seen to have a periodic pitch fluctuation of from four to six vibrations.

5. When the possessor of the bright tone was asked to control the ring in the voice, the tone became dull and registered rigid, while the singer stated that she felt the tone in the throat, and that it was hard to sing.

6. The dull tone registered rigid, the duller the more rigid it was seen to be, the most rigid being that of the monotone.

7. In all cases there was more or less progressive pitch fluctuation, excepting in the case of one monotone. Both periodic and progressive fluctuations were absent here.

For the present purpose the observations on the singing of the *Ave Maria* will be limited to one tone as sung eight times throughout the composition by two artists, both sopranos. The tone is the fifth of the key (G) in which the song is sung. For one of the singers (M) the pitch, as reported by the laboratory of the Victor Phonograph Co. is 443 v. d., for the other, (E) 440 v. d. The following items were studied for each singer for each of the eight tones: attack, release, intonation, periodic fluctuation, irregular fluctuation, rapidity of ring, duration, intensity, tonal movement.

The data for the two singers are presented in the two accompanying tables. A description of tone 4 in Table E will serve as an example for the interpretation of the other tones. This tone is sustained for two and a half seconds on the vowel "i" as it occurs in the word "Maria." The preceding tone is c, 519 v.d. and is correctly intoned. The movement to the next tone is legato, but the tone is attacked at 562 v.d., or 23/66 of a tone low. The tone is sustained at four pitch levels, beginning on 583 v.d. or 2/66 of a tone below the actual pitch, and ending on 577 v.d. or 8/66 of a tone too low. The periodic pitch fluctuation has a range of six vibrations at a speed of seven pulsations per second. The succeeding tone is an interval of a fourth below and is approached portamento, or a marked glide.

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TABLE M

Keynote 393 v. d. (G). D 589.5 v. d.

Tone	Duration	Vowel	Prec. Tone	Movement	Attack	Tone Sung	Vibrato Speed	Vibrato Extent
*	2.5	i	527	1	573	587, 589	5	6
12	2	o	527	1		585, 587	5	6
37	.5	i	523	1		589	5	10
46	2	i	520	1		589, 587 591, 589, 597	5	10
56	.5	i	531	1		589	5	8
60	1	e	655	1		591	5	8
74	2	a		1		587, 589	5	8
72	2	o	369	1		587, 589	5	8

TABLE E

Keynote 390 v. d. (G). D, 585 v. d.

Tone	Duration	Vowel	Prec. Tone	Movement	Attack	Tone Sung	Vibrato Speed	Vibrato Extent
4	2.5 s.	i	(519) 519	1	562	583, 581 579, 577	7	6
15	2.5 s.	o	(519) 519	o	583	583, 581 579, 581, 579	7	0 4
37	.5 s.	i	(519) 519	1		575	0	0
46	2 s.	i	(519) 519	1	577, 5, 79 581	577, 579 581	7	0 4
56	.5	i	(519) 519	1		575	0	0
60	1.5	e	(655 t) (655 p) 650.5	p	507	581	7	6
74	2	o	0	o	575	581, 579	7	6
82	1.5	o	368	e		583, 581 579	7	0 4

Summary of observations on voices M and E:

1. Every musical tone while sustained, undergoes two types of pitch fluctuation, one periodic and the other progressive or irregular. There are very rare exceptions to this phenomena.

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2. The periodic pitch fluctuation is manifested to the ear by a ring in the voice, this ring being always present in a bright tone. We shall call this phenomenon the vibrato.

3. The vibrato for voice M ranges from six to ten vibrations in extent and five rings per second. For voice E the extent is from four to six vibrations and the rapidity five rings per second.

4. When the speed of the vibrato is faster the extent seems to be smaller, and vice versa.

5. When the vibrato is absent from a tone it sounds hollow and hard.

6. In voice M the vibrato is always present. This voice is also much steadier than voice E in which the vibrato is intermittent. There seems to be a definite relation between voice steadiness and the presence, speed and extent of the vibrato.

7. The speed of the vibrato seems to be independent of the pitch and intensity of the tone.

8. A tone is very rarely sustained on the same pitch even for a part of a second.

9. Both singers sing flat, in both tempered and pure intonation for the tone studied.

10. In majority of cases the ending of the tone is lower in pitch than its initiation.

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TEACHING HISTORY OF MUSIC BACKWARDS

LEON R. MAXWELL
New Orleans, La.

Pinning the front page of the morning paper on the board and using an item of the day's news as the starting point for a discussion was the method of teaching Introductory Economics proposed and tried by Carleton Parker at the University of Washington. For, as explained by his wife in the story of his brief life ("An American Idyll"), Mr. Parker's "theory of education was that the first step in any subject was to awaken a keen interest and curiosity in the student."

Cannot the idea of this teacher of Economics be seized upon by the teacher of History of Music? The morning newspaper — certainly its front page — would prove a weak text, but the music teacher has at hand illustrations almost as timely, the musical compositions which the students love best or hear most often. The students' preferences will surely be works of comparatively recent birth; the discussion of their place in music development must therefore lead backward. Mr. Parker's plan never got out of the experimental stage because he died a few months after his unhampered teaching began, but he succeeded in awakening the interest of his pupils. The teaching of Music History backward is also still an experiment. I am testing it and believe the students in the class where the experiment is being made have a more alert interest and a better vision of what Music History may mean than students who have been led along the traditional path.

Although, so far as I know, there is no other class in Music History in which the plan of beginning with the present and moving backward is being tried, it would be absurd for me to claim originality in the idea. Probably many other teachers have considered making the experiment, but have hesitated, as I did several years ago, because they felt uncertain of their ability to disentangle the many influences and styles at work in modern

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music and clearly to lead the way back to simplicity. Or, possibly, they have awaited a text-book or better suited materials for collateral reading. Certainly, when one has determined to break with the traditional method and try the experiment, evidences appear on every side that the idea has been germinating in many minds. For instance, Mr. P. A. Scholes, editor of the English magazine, "The Music Student," had this to say in his personal column last April: "All our Histories of Music are wrong! I have known it for years. The fault is that they begin with the music of the ancient Greeks, or, at best, Josquin des Près, or somebody equally remote from the interests of the music student of today. . . . This, I am sure, is what puts so many music students 'off' the History of Music. The remedy I have always thought to be — Begin with the composers the student knows and loves and show how they 'derive' from the composers a few generations before — and so on back to Dufay and Dunstable, the Ancient Greeks and Egyptians, and even Paleolithic man, if you like." Mr. Scholes also calls attention to Mr. Chesterton's proposal of the idea in his "History of England," to a similar suggestion made by Mr. Max Judge in the "Observer," and to a recent book which pleads for "regressive discovery, — such as in history would lead a pupil back from the policeman in the street to the Magna Carta." I do not recall, however, having seen in any American publication a discussion of the possibility of applying the method in the class-room.

Were it not a well-known fact that teaching methods follow far behind practice, we should marvel that the art of thinking backwards had not long ago been cultivated in history classes. If history is of any use whatsoever, — and most educators say that it is, even in the face of Hegel's famous assertion that the only thing we learn from history is that we never learn anything from it — it enables us to understand a work better because we know something of the conditions which helped to make it what it is. The process of thought is always from the work itself back to the influences that played so large a part in its shaping. Every musician, every critic, every historian, in discussing a new composition, thinks backward. A new impressionistic work leads the thought back to Debussy and from him to the Russians or still

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further back to Couperin and Rameau. A new music drama invites a discussion of its likeness or contrast with Wagnerian drama. No one denies the supreme importance of the personal equation nor the necessity of a great genius breaking with tradition, but even the most subjective critic, asserting that the links in the chain of development are "in any given spot so jumbled that the devil himself could not disentangle them," nevertheless usually seeks a link or two, if only to show how different his new idol is. The writer of program notes searches for an anecdote about the composer or his work to illuminate the music. The exploiter of a composition invents a story to explain the birth of the music. The musician and amateur are alike interested in causes and conditions, that they may better understand the message of the music; the more immediate these causes and the more closely connected the environment, the better. Historians, writers, teachers of Music Appreciation, all recognize this natural interest in immediate influences and supply the desired information. Yet the teacher of Music History, after telling his pupils that the study is intended to aid them in understanding the music they love, expects them to be patient for many months while he leads them through the remote past. In other words, the elementary student of Music History is expected to act like a full-fledged historian. Little wonder that most music students find the study dry as dust and remember next to nothing about it. The method of teaching history backwards, following as it does actual everyday practice and leading from the known and loved back to the causes which produced the known, and then to the causes of those causes, promises better results.

Good teachers of Music History have always stressed the continuity of musical development, aiming to give the student a grasp of the subject which would permit him to look backward and forward when "placing" a composition. So far as the question is of the goal in view, there can be no dispute between the old and new methods. The question is merely how Music History may be made a live subject for more music-loving people. In a paper on "Teaching Music History" by that excellent American teacher of the subject, Mr. Edward Dickinson, I find as good a text as I could wish, to show the advantages of the newer

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method: "The teacher has the task of making the history of music a matter of personal interest to his pupils and he can only do that by showing them that it touches their own personal life. . . . The student comes to feel that in the history of the art he loves are experiences akin to his every-day experiences, and with his curiosity and interest aroused he is ready to enter hopefully the bewildering maze that lies before him." Later, in discussing method, Mr. Dickinson says: "The most important questions in art history are those that touch us most closely, that blend with the multifarious interests of our actual existence, that form the atmosphere from which we draw our spiritual vitality." These quotations and many others that might be selected from the books in which Mr. Dickinson further develops his thoughts on the purpose of Music History show clearly enough this able teacher's aim; yet his method of approach is the traditional one. Another thoughtful and suggestive writer, Mr. William Wallace, in his "Threshold of Music," also traces the development of the musical faculty from the beginning of history to the present day, although he states that "we must ever look back, just as we are compelled to make comparisons with the facts supplied by our present knowledge of the art of music." Here, then, in the words of two authorities on the subject — and similar statements from other historians can readily be found — we have a recognition of the overwhelming importance of the present to the student and of the necessity of teaching him to look backward for causes. The natural question would seem to be: since the aim of the study is to teach the student to start with the present and think backward, why may not the teaching method follow the same line?

I suppose the reasons why the art of teaching and writing backwards is still to be developed are the old pedagogical rule of procedure, "from the simple to the complex," and the apparent rationality of learning causes first and leading up to effects. These reasons might still be potent if we had not discovered that active interest is more vital in teaching than deductive reasoning. The child is no longer taught to read by learning the letters, then the syllables, then the words, and last of all the sentence. Modern teachers begin with a verse or thought which interests the child and the actual deciphering of the elements follows. Few

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public school music teachers still uphold the old method of beginning with the scale and intervals before the child has had a real musical experience. No, the modern teacher gives the child songs and more songs and is confident that the desire to know the notes and intervals will come. Modern pedagogy, then, asserts that the complex seems simple if it is alive with interest while the simple may be very complex if it is not a part of the pupil's life. The same principle, I believe, may well be applied to Music History. The modern state of musical development presents, of course, complex problems, and it is no easy task to tell where to begin to untangle the web. Complex as it is, however, the student is living in the midst of it, and to him the countless schools and styles, the variety of forms, the combinations of instruments, the intimate relationship of music with other arts, present no such problem as the teacher is likely to imagine. Begin with what the student knows, then, and lead him back to what he does not know, but may be interested in if he sees its immediate connection with his present love.

To outline a course such as I suggest, one has only to follow fairly closely in reverse direction the scheme of any course in which the continuous development of music is stressed. To show how well one phase in the evolution of music opens the door to a preceding phase, I give the principal topics of the course I am teaching.

It is just as advisable, I believe, in the new method as in the more tried plan, to begin the study with a quick and comprehensive survey of the whole field to be covered. In making this survey, it does not much matter whether one outlines the evolution of music from the beginnings up to modern times or in the opposite direction. Of course, the new method may easily be employed if one wishes, but its advantages are less obvious in a quick survey, since, in either case, the present is speedily linked up with the past. When the more careful, slow and detailed study starts, however, the new method comes into its own in making the first lessons "red letter lessons." In my course the first topic taken up after the survey deals with present-day musical life. The text-books are the current periodicals and newspapers, which give the student an idea of the diverse activities in

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the musical field. Much of this information he has already, but every student finds some phase of musical life that is new to him, and he is always interested in learning more about what is happening around him, about concerts and artists, opera, orchestras, bands, festivals, community singing, various types of musical education, musical associations, representative musical publications, writers on musical topics, and so on. Because he is already somewhat familiar with the field and because everything in it is of interest, he is not confused by the wealth of material and fixes much of it in his memory; the way is prepared for the later surprise when he will discover that most of this activity is the product of recent years and that earlier musicians had not the advantages obtainable in a teeming musical atmosphere.

The next topic is also of a general nature and just as absorbing: modern schools of composition, the impressionists, realists, futurists, nationalists, eclectics, etc. My students of history have all studied or are studying Music Appreciation, so the types of music are more or less familiar, but, even without this preliminary study, a few examples and references to music they are learning in their practical lessons and hearing at concerts would suffice to make clear this classification of modern music.

I have not yet definitely decided whether, at this point, it would be wiser to study individual composers, without regard to nationality, as representatives of the types of style, but in my experiment I have followed the more common method of grouping and classifying them according to the country of their birth. The pupil studies the composers who are leaders in the contemporary music world and those who have died since about 1890 and whose works are still found frequently in programs of today.

Now begin the first steps backward. The modern music drama, the combination of various arts in modern composition, realism, modern orchestration, point the way for a study of Richard Wagner. Program music and rich orchestral color readily lead back to a consideration of Berlioz. The symphonic poem that the student has come to recognize as a common form in modern music suggests Liszt. Modern virtuosity in performance gives the opportunity for a study of the contributions to technic of Liszt, Chopin, and the other great pianists and violinists of

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the nineteenth century. Modern Italian opera may surely be considered as the outgrowth of the work of Verdi and Wagner, and from them it is easy to step back to Rossini, Meyerbeer, Bellini, and other early nineteenth century opera writers. The freedom of form and thought in modern composition and the intimate relations of music and other arts are the occasion for a discussion of romanticism and its first important exponents, Schumann, Chopin, Schubert, and Mendelssohn. The German romantic opera of Weber and his disciples appears as a forerunner of Wagnerian drama and of picturesque orchestration. All the nineteenth-century composers owed much to Beethoven, and in a study of his works and life we can show the transition from classic to romantic ideals. Haydn and Mozart are introduced as the great late-classic precursors of Beethoven, and their debt to their immediate predecessors brings a consideration of the Mannheim school, of the flowering of the sonata-form and concerto, of improvements in instruments, and the like. The dominance of the virtuoso in the eighteenth and early nineteenth centuries becomes a text for a discussion of the good and bad effects of this dominance on opera, of the need for the reforms of Gluck, and of his relations to his contemporaries and predecessors in Italy, France, and Germany. It also makes comprehensible the performances of the great violinists, pianists, harpsichordists, and organists of the period. The problems of instrumental form and of tuning, brought to the fore by the demands of the virtuosi, and a discussion of the vocal music other than opera, lead naturally to the study of the union of the polyphonic and harmonic styles as exemplified in the work of Bach and Handel.

Until this point is reached, the student has been dealing only with music as he knows it and he has seen how one movement depends upon another. His interest has been aroused sufficiently to work back into periods of which the music is either less familiar or entirely unknown, and often unobtainable. The instrumental music that directly influenced Bach's style may be shown to be the outgrowth of the first experiments in instrumental composition. The opera of the eighteenth century depends directly upon that of the seventeenth, and the time has come for the study of the earliest music drama and its forerunners. The links

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between the old art and the new are strong, and the discussion of the Nuove Musiche has already shown the way for a study of the effects of the Renaissance and Reformation and of the golden age of pure polyphony as represented by Palestrina, Orlando di Lasso, and the English and Italian madrigalists. From Palestrina one goes back to the period when polyphony became euphonic and from this to the development of contrapuntal technic. The other steps in the journey take in the beginnings of part-writing, the importance of medieval secular music, the development of notation, the Gregorian chant, early Christian music, Greek and Roman music, and a brief study of primitive and semi-civilized music.

I should not forget to state that at certain points in the regressive evolution of music which I have outlined I have provided for a review of certain periods. Thus, when Beethoven is reached, I trace again the development of forms and styles in opera, orchestral composition, songs, pianoforte music, etc., from the present back to the opening of the nineteenth century. A similar general survey is taken of the periods from Beethoven back to Bach, and from Bach to Palestrina, and, of course, at the close there is a review of the whole field.

In the final analysis, I recognize that a method is only a method and, given an inspiring teacher, it does not matter whether History is taught along traditional lines or by the method I have outlined; the end in view is the same in either case. Most teachers, however, are not inspiring enough to make early music history really interesting to the modern student. Most students are not by nature historians. The new method promises, I believe, to make History a more important part of the average student's equipment because the first and strongest emphasis is placed on living music rather than on remote theories.

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DO WE USE AND SEE WHAT WE HEAR?

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The answer to this question is obvious, an emphatic No! seems conclusive; but as we apply it to the study of music, it opens up a field for much speculation. The teaching of music along conventional or unconventional lines, the philosophy of music, and the psychology of the student's mind, are the problems that must be solved if we delve into the subject with serious thought. The artist and composer uses and sees what he hears, outwardly and inwardly; in a large measure, it is this that makes him the artist. As we open the gate to the avenue of musical appreciation and understanding to the masses, the goal is the same to the listener, the performer and the creator. The throngs that enter the gates are legion, and stimulated and driven by their hopes and ambitions they keep the goal before them for a time, but the great majority soon fall into the pitfalls of discouragement and despair, and tire because of lack of encouragement from their leaders, their teachers. Others are lead into the byways by criers of methods and hobbies (whose backs are turned towards the goal), and they lose sight of the goal. These pitfalls and byways of technique, analysis and detail must be encountered, but the vision of music as a language should not be lost sight of.

To apply the subject chosen to the study of Theory is our problem. The object of the study of Theory is to lead to a recognition and appreciation of what we hear. We must be able to see, to recognize, and to analyze what we hear in order to thoroughly understand. What we hear must be *felt* to be appreciated. We hear myriads of things that we cannot see, and of these only an infinitesimally small fraction are really used; and we all know that it is only what we can use, in the last analysis, that is a real possession. Our ability to understand and appreciate the wonderful masterpieces of the great composers is

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limited by our ability to use what we hear, not necessarily from the technical or theoretical standpoint, but from our ability to define in some personal terms what we hear — to translate it into our lives; a breath of something stimulated us, a vision of something passed us by. It must of necessity be recognized, too often in the abstract, but recognized it should be; it has at least a subconscious value.

But why and how do rhythms stimulate us, melodies reach our souls, harmonies interest us, and color in music enliven the image before our conscious or subconscious selves? The answer lies in the fact that there is a God-given power within us — the will — and this gropes and grasps for the things we hear; but how much of what we hear can we see, and how much of what we see can we use? It is only when we can use it in thought, word or deed that it will serve us in our lives. We cannot argue music as a purely abstract thing. It must be defined, if not collectively, nevertheless individually.

The word "love" in English has a general meaning, a collective meaning, but more definitely an individual meaning. It may have 1,000 meanings to 1,000 different people. The rhythms, melodies and harmonies of music have a general meaning, a collective meaning, but through the active will of the individual they can be translated into active service, not necessarily into dollars and cents, minutes and hours, but into a larger and fuller life. A teacher, a leader, on the avenue of appreciation and understanding of music, must have a vision, a real appreciation of its meaning, a keen understanding of its power, but he must never forget that the student has the same goal and should be given the same vision, and with his limited knowledge and appreciation should be led, not driven, along the path of progress *by the power of suggestion and encouragement.* If they are caught in the wire entanglements of rules and regulations they will need help, not until then. If they fall into the gas pits of conventional methods of procedure, pull them out before they are stifled, and send them on their way of individual effort rejoicing. Individual effort lies in creating, that is, doing for ourselves what others have done for themselves, and after years of effort and thought, lay ourselves open to real inspiration, and create for ourselves

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and others something new, something original. Lightning never strikes a non-conductor, but even to copy is valuable in stimulating creative efforts. Let us copy until we can originate.

Let us enter the class room. Before us is a group of students. Let us assume that they are intelligent. Too many teachers assume the opposite. Their minds are reservoirs of ideas, wellsprings of thought; let us tap them. Students' hearts and minds are not merely cisterns to be filled. The teacher should be a magnet, not a shovel. In the courts of this country a man is innocent until he is proven guilty. Let us presume that the student is intelligent until he proves himself stupid or ignorant. Before us is one student with ten talents and another with one talent. Expect much of the ten talents and something of the one talent.

Our problem is, what is music made of and how is it made? Music is a language, the universal language, the most comprehensive means of expression. What do we express in music? Our emotions, our feelings. Ask the class to define in English what their feelings are — joy, sorrow, indifference, anger, religion, patriotism, etc. Go to the piano and improvise on the words suggested. If the teacher is able to do this with any degree of efficiency, it will be a revelation to the most of them; it has opened up a new avenue of thought, which they will apply to what they hear and have heard. An active definition of what music is, and what it is for, has been given them. If music is a language, why not use it as we use the English or any other language, not merely in quotation but in self-expression. A language is ours when we can express ourselves, not only through it, but in it. Reverse the order. Ask the class to express themselves. A first assignment might be, "Class, bring me the history of your life for a week in tone." They will stare at you in blank amazement. "What do you mean?" "If you wake up in the morning feeling discouraged, put it down; if only in three or four tones. The next day you feel rather gay, and the next indifferent, etc."

But how much harmony have these students had? Just as much as a seven-year-old boy has had grammar, and still he speaks English, and if he has lived in a cultured environment,

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he speaks it surprisingly correctly. How does he get it? A desire for expression creates for him, from what he hears, a means of expression. He finds his means in imitation; but an unquenchable desire prompts the expression; but if he wishes to become a master in English he must surround himself with impressions and consciously seek expressions; he must hear, use and see, at first separately, but as he grows older, and more intelligent, collectively. *Hear, use* and *see* become one; but the child hears first, uses next, and sees his language last.

The first thing in music that the young mind hears is the beats, then the accents, creating measures; group the measures and we have our phrases and sentences. Knowledge does not always create a feeling, but a conscious feeling for a thing more often leads to a definite knowledge of the same. "Wisdom is the sum total of our emotional and intellectual experiences." Let the student experience the value of beats, accents and measures and he will desire a knowledge of time values.

The student is quick to detect unrelated tones. Let him hear and recognize the leaning and leading character, the related and neighboring character, the rest and active character of tones, let him use them in melody writing and a real and living knowledge of the scales will follow.

A dictionary of intervals will give the student a working vocabulary:

A major second, two sounding, one whole step; an active combination, wants to be continued, suggests trouble, restless, uncertain, asking, anxious; an harmonic and melodic interval.

An augmented second, two sounding, a step and a half; taken vertically sounds like a minor third; taken melodically in its key setting arouses a feeling of lonesomeness, of anguish, a questioning character.

A major third, two sounding, two whole steps; restful, kindly, peaceful, quiet, a question (why); a good harmonic and melodic interval.

An augmented fourth, two sounding, three whole steps; unfinished, ambitious, both tones want to move, the upper, up, the lower down; melodically a very poor interval called by the old masters the "Devil's interval."

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The diminished fourth harmonically indefinite, melodically a most expressive interval, a pleading character.

To complete this suggestion is not necessary. If at a loss how to define the rest, play them for your class. Their imagination is alive and they can offer you suggestions that will enliven the hour. You are making of your class a living spring which you are tapping instead of a cistern which you are trying to fill.

Three tones and four tones in combination is our next problem. Students have heard chords of all kinds for years before they enter our classes, but these have not been defined for them; they have been analyzed into threads, and all that most of the students get is the scattered ends. They have been taught to see them but not to hear and use them. The ear is the first avenue to musical consciousness. Why not begin at the beginning? What and how much has the student heard? The eye must first see and recognize objects before they become clearly defined in the mind, so the ear must first hear and the heart and mind experience sounds, before it can recognize and define them. The ear recognizes sounds horizontally in scales and melodies, vertically in intervals and chords. Play at the piano the several kinds of triads and seventh chords. Ask the class how many they recognize, how many they like and dislike, and why. This is putting the problem up to them, and it is surprising how quickly they respond. As teachers, we must not forget that it is not our class but their class that we have before us. Explain to them that a chord (play c e g-sharp b) of this character is just as expressive as a plain chord of this character (play c e g); that music is not only a confectionery store where we get our sweets, but an endless means of emotional expression; we more often feel like c e g-sharp b than like c e g. Have the class visualize the keyboard, then after telling them how those chords are made have them play them on the 12 tones, then the four-toned chords on 12 tones, etc. You are opening their ears to tone combinations and they begin looking for them in their piano work. They are hearing them and beginning to use them, in appreciation. Have the students play them at first in their simplest construction, until they begin to recognize them (what they are and how to spell

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them should come later); inoculate them with the sound of the same; then let them play them in different positions, in broken chords, in arpeggios, in four-part harmony; ask them to improvise tunes to the different chords; on the augmented triad you can arouse an interest in the six-tone scale. The student has been hearing and using the same; to see them will become a pleasure.

Emphasis has been laid upon keyboard work and playing by ear. To forbid a student to play by ear is a fallacy. Can we imagine a teacher in painting forbidding a student to use his eyes? But ah! my dear sir, you are leading the student into bad habits; yes, but to encourage and correct habits, good and bad, is what the student is paying us for. Do not bar his avenue to musical consciousness, his *Pleasant Avenue.* As teachers we should be grateful for students with good ears and encourage the use of them. Tone, correct phrasing, correct pedaling, etc., are dependent on them.

Our next problem is to hear the parts of a chord: the root, the tone of honesty, the fundamental tone in a triad and in character; the third the tone of kindness, in major more present and active, in minor more absent and pensive; the fifth the tone of energy, the dominating element in the chord and in character. Have the student play the triads at the keyboard, placing root in bass, root in the upper part, third in bass and upper part, fifth in bass and upper part; first in simple combinations, then in spread-out combinations, then in four-part combinations. Inversions are being inoculated. You are by hearing and using, leading the student to a seeing, leading him to an analytical and theoretical understanding of how music is made. Add to the triads the major 7th, which at first sounds like "ouch" to most students, and the minor seventh which is more pleasant and to some almost consonant, and to begin with the young mind is given an appreciation of chords, if not from an analytical point of view, nevertheless from a synthetic and sympathetic one.

As they have observed the relationship of tones to each other and to a given bass, as they have felt a "do" underlying this relationship, they can also hear and feel this relationship of chords.

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The first or *tonic* chord in a key may be defined as the final chord, the strength giving chord, the foundation chord.

The second, the *supertonic,* or *superdominant,* the expectant chord.

The third or *mediant* chord, a weak chord, robbing the seventh of its leading-tone character, the fifth of its dominant character; it has been called by a student, the *timid* chord.

The fourth the *sub-dominant,* the left-handed dominant, immediately recognized by students as the "Amen" chord.

The fifth or *dominant* chord, the commanding chord in the family of chords.

The sixth or *sub-mediant,* stronger than the mediant, defined by a student as the *modest* chord.

The seventh or *leading-tone* triad added to the fifth creating the dominant seventh, the strongest in the family of chords.

The above application can be used in seventh chords, suspensions, anticipations, passing tones, changing tones, etc., arousing a hearing interest in the students. As we think over the past, the present and the future of our pupils, we may divide them into three classes: the hearing class, the using class and the seeing class: the listeners, the nonprofessional performers, and the real musicians. Why not in teaching lead all our students the hearing, using and seeing way. Absorption, application, and analyzation is the psychological order.

The things or thoughts that we have in common bind friends, communities, and nations together; the tones that are in common bind chords together. But we may live in harmony with our neighbors without much in common, by minding our own business, going each his own way, agreeing to disagree. Two chords that have no tones in common move in opposite directions. Have the student play *by ear* at the keyboard, 1-5, 5-1, 4-1, 2-5-1, 5-6, 2-1, 1-6-4-2-5-1, etc., in major and minor keys. You are giving him the use of chords and at the same time a feeling for cadential effects. Let the student add melodies to these combinations, and thus apply the use of these chords in original work.

Through it all, in the study of rhythm, scales, chords, etc., let the student use in original work what he has learned to hear and has heard for years, and in the class has learned to recognize.

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Examples from the great masters may be of interest, but lead the student from what he himself can do, to what others have done. They are keenly interested in what they themselves can do, or in what some one near them, a classmate, has done and can do. A knowledge of facts is no great incentive to original work, a large vocabulary harmonically speaking, is no dictionary of ideas, nor is original work merely an intellectual effect. It is all of these and more. The wellsprings of original work lie in a desire for self-expression, stimulated by the imagination; but imagination must have something to draw upon. The lullabies of a mother lie hidden in the recesses of our souls. The rote songs, school songs, folk songs, religious tunes, harmonic combinations, rhythmical figures, etc., if the student has been correctly taught, are preserved in our memory; much has been absorbed waiting for an opportunity to spring into life. A student from the writer's classes, after bringing to class and playing a series of rather surprising little tunes completely harmonized, was asked, — "Where did you get your harmonies, have you studied harmony?" "No," he replied, "I found them in *Tosca.*" His powers of absorption (to hear) had been remarkable. What is true of one is true of all in a greater or less degree. The teacher's first duty and privilege is to draw upon the latent talents of the student. The key that unlocks the door to the imagination is suggestion; be ready with them, draw upon the class for them. The young mind is alert, when offered the opportunity, and one idea suggests another. The suggestion, "What shall we write about," will always find response.

Vacation days—

The Summer Cottage — A Stroll in the Woods — Moonlight Evenings — Lake Breezes — A Rainy Day.

A Picnic—

Playing Tag — Chute the Chutes — The Merry-go-round — Boat Riding — Asleep in the Hammock, etc.

From the great masters can be gleaned a myriad of ideas. Descriptive music, program music, romantic music — these appeal more directly to the young student. They have the power more fully to arouse the imagination.

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A recitation in original work presents a number of problems. How to reach the individual? how to reach the mass? In our political and social life we reach the individual through the mass, public opinion. Is not this good psychology in the class room, not only in maintaining discipline but in arousing the intellectual and emotional lives of the students before us? It is their class not ours. Play a major scale, a major chord, or a major seventh. How many think it is major? Raise your hands. How many think it is minor? How many did not think at all? The individual has been reached through the mass. Have everyone in the class play their little tunes, one at a time; a class of twenty or twenty-five can be handled in very short time. What to hear in each tune.

What did it mean to you, to you, and to you?
Did it arouse any association?
Did it remind you of anything?
How did the beats group themselves?
How did the measures group themselves?
Did you hear any unusual chords?
Which tune did you like the best? etc., etc.

The consciousness of every student is appealed to, the individual becomes active through the consciousness of the mass. Take the tune the class likes best, it may differ from your opinion, but remember it is *their* class. Have it repeated at the piano until it has been absorbed by the class; find the beats, the accents, the measures, the time values; place them on the board. The students have *heard, used,* and are now *seeing* the problem before them. As the class progresses the students should be led to hear, use and see chords vertically and horizontally. The teacher is reaching them all, the individual is stimulated by the activities of the class. The teacher must be conscious of every individual, but must never lose the feeling for the whole. The class lives in music by the individual effort of every student. Private instruction is at times much more interesting, but mass instruction is more democratic and commanding. Use scales, intervals, chords, all the material in musical composition in original work, draw out the best there is in the student; you are tapping the student's

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heart and mind. He is more alive to what he himself can do, and it leads him more directly to what others, the great masters have done; it is project work in musical education.

The topic for our discussion has not been answered, but reasons for asking the question have been given, and we trust that an interest in the psychological order of *hear, use,* and *see* has been aroused. Suggestions have been made, the value of which has in a small way been tried out by the writer with some success. About 150 compositions for piano, voice, and violin have been written by high school students in Minneapolis, some of them quite worth while. They may not be worth ten cents to a publisher, but they are worth much, in a large measure of understanding and appreciation, to the individual student. We trust that a desire for a theoretical and analytical understanding will follow, for those who wish to follow music as a profession; but to the majority, who will not take up music as a profession, a better and deeper understanding of the art has been given; an understanding which they would not have if they knew every rule in harmony. Better a bungalow of ideas than a storage house of dusty, musty facts; better a living, active spirit than a walking encyclopedia of facts; better a little of something a student can use than much of many things he can't use.

A conventional way of teaching is liable to lead to a spirit of suppression and stagnation; it is repetition without contrast. In repetition we get tired of our own opinions; repetition is irritating and deadening. Do not nag! An unconventional way of teaching may lead to indirectness, indefiniteness, or to a vernacular use of materials. The intelligent teacher should organize his mind and materials, but apply them in a democratic way. You can lead a horse to water, but you can't make him drink. *You can lead a student to facts, but you can't make him think.* The relationship of human beings, their ideas and their experiences is the philosophy of life. The relationship of beats and tones, and their application to the emotional and intellectual life of man is the philosophy of music. An understanding of the student mind and the application of this philosophy is the problem of the teacher. We have fallen into commercialism in education, we keep our stores of human experiences, intellectually and

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emotionally, open for shoppers only, and very little buying is being done. As salesmen and saleswomen we are not selling what students can use. Too much time, money, and patience is being spent in merely seeing. We have a large variety of students, we must keep a large stock, but let us emphasize the things that students can use. Education should be practical, not only vocationally, but avocationally. Lead the students to the wellsprings in their own lives. Let them hear, use, and see, musically.

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RESOLVED: THAT CHORD RESOLUTIONS ARE NO LONGER NECESSARY

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A curious spirit is abroad among us. Of course the composer does what he will, not what he is told, as always; but the theorist, the teacher, is no longer in authority as he was formerly. He, instead of the student, is on the defensive. He it is that must justify the rules.

Not every theorist is prepared to do so. Schönberg, for example, requires the student to learn to write by rule only as a part of student discipline; but says that the composer should cut loose from all rules, should ceaselessly experiment in the hope that perhaps something may come of it; "for," he says, "the old system is dead." One may query "Why acquire discipline in a system that is dead?"

Yet there must be some adequate and effectual purpose in all stages of art-development which can explain what has produced the earlier as well as the later expression of the spirit of art, and so can afford a clue to the path of true progress. Is it not the search for this purpose that will give the discipline required? One must offer to the budding composer not merely a chance to copy the old but an open sesame to the new through the doors of the old. Not "What was it?" but "Where does it lead to?"

In such a spirit at least let us approach the question of chord resolutions. If there is any valid argument for an assumption that they are no longer necessary it must derive from a principle that has conditioned the past and is able to condition the future, something inherent and so eternally applicable.

An art which roots itself on the element of time, whose creations are unrolled to the ear as a parchment is to the eye, must accept the idea of resolution in its broadest sense as identical with the idea of progressive explanation — the interpreta-

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tion of one moment in terms of the next. The first fundamental error in music is that of incoherence. One must perceive in order to enjoy. Logic is always the key to sanity. To be sure the madman may not be mad. He perhaps has keener perception than we. Nevertheless he is a madman to us until we can understand his logic. If his logic is revealed to us and proves no logic then he actually is insane — not ahead of his age but behind it. If the lack of perception is ours then one day the world will catch up to him and know him a seer.

It is equally true that we are bored by the obvious. We object to the speaker who employs a slower pace than ours so that we are always ahead of his explanations. In an art this is emphatically so. Hence the second fundamental error is that of being too obvious, too platitudinous. The joy of security in understanding gives way to irritation at the deadly inevitable. One asks for some other response to the demand for the reasonable — a progress that is logical and yet new.

Between this Scylla and Charybdis lies the channel of art. The one explanation or the other is to be given to all those twistings and turnings that mark advance in tone processes.

In its specific meaning in music, resolution concerns the handling of dissonance. That is, while reasonable progression is to be expected at all times, of melody, of key, of chords, — there is a special significance in the complex of tones that makes up the dissonant moment. It is generally assumed that the physical phenomenon of beats transforms the dissonant moment into a disagreeable moment. Thus Sir Hubert Parry framing his statements on the Helmholz theory defines dissonance and discord in the Grove Dictionary as follows:

"Dissonance is any combination of notes (?) which on being sounded together produces beats, that is, an alternate strengthening and weakening of the sound, arising from the opposition of the vibrations of either their prime tones or their harmonics or their combination tones, which causes a painful sensation to the ear."

"Discord [i.e. dissonant chord] is a combination of notes(?) which produces a certain restless craving in the mind for some further combination on which it can rest with satisfaction. . . .

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The changed combination which must follow them in order to relieve the sense of pain they produce is called the resolution."

If it could be proved that dissonance is neither painful nor in itself restless the theory of resolution would have to fall back upon the necessity already stated of reasonable, logical progress. Consonant chords as well as dissonant must have this, must tie to what precedes and what follows, must be coherent. If the dissonant chord has any further limitation than this the causes thereof may only be temporary, due perhaps to misapprehension, and so removable.

The question then hangs upon the sensation of dissonance: first, is it painful? second, is it restless?

It is not the purpose of this paper to argue this from either the physical or the psychological viewpoint. I only wish to recall the actual attitude of music history in regard to it and trace, if possible, the reasons for such changes as have in fact taken place.

The reactions of musical sensitiveness to dissonance show historically some very interesting curves.

Beginning with the eleventh century there are, roughly speak- three great cycles of musical progress: the first that of preparatory experiment, 11th-13th centuries; the second, that of true modal counterpoint, 14th-16th; the third, that of tonality, the properly harmonic system, 17th-19th. In each of these dissonance has held an effective and significant place. We are all aware of what this has been during the harmonic cycle. May I call attention, therefore, more particularly to the earlier periods.

In going over these rude and forgotten styles I wish to emphasize the eager interest and exalted purpose of the writers and theorists quoted. They were no musical cavemen, but serious thinkers and workers.

To begin with, the problem of dissonances did not arise in the ages of purely melodic development, but became at once prominent when in the tenth century the art of simultaneous sounds brought a reaction as to the roughness or smoothness of them. Its first recognition seems to have been as a sort of extension of the octave singing of men and boys (known earlier in Greek theory as magadizing) to a similar parallel use of fifths

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and fourths, which was held to be enjoyable (symphonious) in like fashion. That is, the idea was not to develop new melody, but to expand the old. In one form of the old organum, that in fourths, the tritone (augmented fourth) was objected to, and the organal voice was taught to repeat its pitch instead of descending to make fourths with the *vox principalis,* even though the dissonance of the second or of the third resulted. Thus the primitive organal period discriminated octaves and unisons as perfect and capable of use at the end of a line, fourths and fifths as symphonious and suited to carrying on through the course of the melody, seconds and thirds as dissonant, but admissible when in difficulty, and the tritone as the very devil of a combination (*tritonos diabolos est*). This discrimination is acute and more sensitive than our own in some respects, for the untempered scale shows beats in most thirds, and with three or four voices real smoothness could result only by sticking to open octaves, fifths and fourths. (See Ex. I.)

In the next stage of organum the organal voice both in effect and in conception was a real new melody. The main intention of composition was to handle contrary motion, create smooth melodies and reach the *occursus* (the close in octaves or unisons) effectively, — a result which while still utilizing octaves, fifths and fourths, allowed much free entry and exit of seconds and sevenths, thirds and sixths. (See Ex. II.)

Wooldridge (Oxford Hist., Vol. I, p. 99), in summing up the entire period of organum says, " The pleasure therefore which was evidently taken in the mere sound of the inconsonant intervals at this time (1150?), and which from its preparing the ear to be the judge of symphonious combinations has created the appearance of development in the old free organum, could not hinder the theoretical exclusion of these intervals, nor maintain them against the apparent fact that their use had evolved no principle capable of extension. . . . In short, we may say that no real place, theoretically speaking, for the inconsonant intervals as yet existed among the materials of music."

Discant or " Measured Music," the next great forward step during the centuries of experiment, was even more intent upon securing individuality of melodies, and though more or less free

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with the dissonances showed an inclination to put them upon the metrically unimportant moments and as passing effects, while a sharper line was drawn by the theorists between the particular feeling of each of the consonances, to which they were finding it necessary to add thirds. "It is to be observed that the unison and octave are perfect consonances, the major and minor third imperfect; the fourth and fifth intermediate," (*Discantus Positio Vulgaris,* — 1180?). "The unison is more concordant than the octave, the minor third than the major third, and the fifth than the fourth. Also both the perfect and intermediate species of consonance are more concordant than the imperfect." (*Ars Cantus Mensurabilis,* 1230.) During this period also sixths, though still classed as dissonances, were acceptable, especially the major sixth, favored in approaching the octave. (See Ex. III.)

Passing to the cycle of modal counterpoint starting with the fourteenth century (although there are a few further advances necessary before permanently valuable art products could arise) we find at the outset two quite contrary but significant swings.

Discant in its later developments had seemed well headed toward smoothness of effect, both in melody and harmonious combination, through restriction of dissonance mainly to unimportant points. This very emphasis on smoothness, especially at the close of the lines, and to avoid redundant or incomplete intervals, brought about that chromatic alteration called *Musica Ficta,* which speedily overshot its own purpose and for a time wrought both confusion of line and most unhappy dissonant effects. (See Ex. IV.)

Quite the contrary result came about in *Faux Bourdon* and *Gymel* as outcome of a papal order levelled against the abuses of the service connected with the use of discant. These were devices making for simplicity, practically recognized consonant intervals only, and introduced to music the mellifluous sway of parallel thirds and sixths. Already in the end of the discant period composers had learned to reach the close by two melodies, one descending a whole tone and the other ascending a half tone to octave or unison. *Musica Ficta* gave additional emphasis to this usage and *Faux Bourdon* and *Gymel* fixed it. In two-part writing this produced a real unity of cadential feeling. The

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third voice had, however, in many cases, closed on its own cadential note independently, or had gone to some unexpected consonance. In fact a third or a fourth voice was frequently not in the close at all, moving to any consonant tone that could be reached with good melodic stride. (See Ex. V.)

Certain of the forms of *Faux Bourdon* and *Gymel,* however, placed the third voice below the two cadential parts and gave it the tones necessary to create what we now know to be perfect cadence based on dominant-tonic movement. (See Ex. VI.)

Soon after the beginning of the fifteenth century the return from the spurious simplicity enjoined by the Church, to the contrapuntal independence foreshadowed by discant, had also assimilated the best features of *Musica Ficta* on the one hand and of *Faux Bourdon* and *Gymel* on the other. Yet although the complete consonant chord was now in constant use, the clue to chord logic was still missing, and with further incursions of independent melodic development the seeming security of movement belonging to *Faux Bourdon* considerably disappeared. It was this working out of rhythmic independence, to which the fifteenth century especially devoted itself, that established two distinctly good methods of exploiting dissonance: one was to handle it in conjunct motion whether on or off the accent on progressions from and to consonances; the other to delay the scale motion to a consonance, making the tone which had been consonant momently dissonant. Thus this period, while obviously absorbed in the intricacies of imitation and the contrivance of suitable and effective melodic figures of structural value, arrived also at an understandable explanation of dissonance. (See Ex. VII.)

One significant single step emerges in connection with the stereotyping of the cadence formulas, namely, there was given to the leading tone triad in first inversion a chord value at least as secure as that of the ever present major and minor triads. (See Ex. VIII.)

This is the first introduction of *chord dissonance.* It is interesting to note that one of the melodic turns of an upward tending melody common in the time of Dufay and used much at the cadence afforded a way to minimize this dissonance. (See Ex. IX.) Yet by the time of Obrecht the melodic figure had

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nearly disappeared, without result as regards the cadence; and on the contrary, the dissonant triad was highly valued, even when emphasized by a further dissonant suspension.

In the big rebound which the sixteenth century took from the intricacies of the style of Okeghem and his school to the polished suavities of Palestrina it is manifest that a love of the sonorities of chords appears as an important factor. The simpler settings of *plain song* and of secular subjects containing, except in the approach to cadence, little but chord successions, naturally threw into prominence every cross section of sound; and several formulas that were treated in every way as mere dissonant suspensions or passing complexes began to show a regularity that gave to them the character of dissonant chords. It is sufficient to emphasize the fact that they grew into being out of melodic passage work and rhythmic advances and delays characteristic of the polyphonic method, and so found an immediate explanation as moments of approach to the consonant chord. (See Ex. X.)

A brief summary of the results of this survey of dissonance during the formative centuries of its use may have place here.

First: Dissonance was reckoned with, and at no time was missing in practice unless we accept the brief period of *Faux Bourdon.*

Second: Although certain dissonances were protested others more objectionable for their roughness gave no concern.

Third: Under the stress of each new melodic and rhythmic invention, not only did dissonance largely increase, but great freedom of approach and exit by skip were condoned. Conversely, the perfection of each new method was marked by decrease in the number and importance of the dissonances.

Fourth: The gradual revaluation of intervals to include as consonant all those we now reckon as such was accompanied by increasing preference for the later ones with resultant gain in sonority and color, but loss in purity.

Fifth: Authoritative acceptance of dissonance as having an art value came with the understanding of it as preparatory or intermediate moment to adjoining consonance.

Sixth: The recognition of chords brought also acceptance of

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the dissonant chord and thus the double distinction of non-chord and of chord dissonances.

Seventh: The dissonant chord was, then, at the outset, involved in melodic progress and accepted both approach and exit by melodic means, i.e. by preparation and resolution. Thus the principle of chord resolution arrived even before the final adjustment of chord logic, which produced the age of tonality.

It is not at all necessary, however, to assume that resolution is an answer to inherent pressure in getting rid of a *disagreeable* moment. Only, since the actual problem of every composer was always that of how to retain the freshness and loveliness of individual melodic line while still hampered by the bonds of proscribed simultaneous tones, it is clear that melodic resolution would certainly be the easy solution. Hence one should expect that preparation and resolution of dissonant chords could readily be adopted as the true and only logic of their handling. This, as we know, was in fact the case.

In the transition from modal music to tonality a still further reason for accepting resolution as the fitting treatment of dissonant chords lay in the effect which so doing has upon the resultant consonant triad. Such a chord led up to by dissonance held more weight than it would have had alone. As the need to adopt a right order of chords for the sake of insuring key-feeling became more apparent the usefulness of preliminary discords in obtaining emphasis also increased. Moreover the extension of the cadence formula backward into the line by several consecutive dissonant moments, which had been already well established in treatment of the modes, exhibited in special degree this happy logic of approach as a kind of yielding to melodic strains and stresses, and this, too, justified the natural assumption that dissonance means restlessness and instability.

Still greater emphasis upon the melodic advantage of resolution was given by the constant use of non-chord dissonances, which are effective and robbed of their harshness when prepared and resolved, and often helpless and unacceptable when unprepared and unresolved.

It has been the object then of this rapid historical survey to

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show first, that dissonance was a valued resource from the beginning; second, that the recognition and constant use of the imperfect consonances brought acceptance and love of chords both consonant and dissonant; third, that the importance put upon melody involved inevitably the assumption of melodic solutions of all difficulties including those of dissonance; fourth, that the idea of preparation and resolution had, therefore, every reason for fastening itself upon the harmonic system.

Yet, although the age of tonality was at the outset wholly committed to preparation and resolution of dissonant chords, from the beginning composers were restless under its yoke, a proof, perhaps, that these conjunct melodic solutions are not so much inherent as they are convenient. Other treatments of the dissonant moment can be found, and in fact have been. It is needless to illustrate most of them, for they are discussed in every standard harmony text book.

Perhaps the first sign of this restlessness was seen in the willingness to get along without preparation of dissonant chords and tones, in fact in a definite purpose to thrust the dissonant moment baldly upon our attention. Monteverdi's much vaunted boldness would not cause a ripple now. Chords far more dissonant than a dominant seventh ever showed itself to be, were handled without gloves by Bach so far as preparation goes; and the big men since then have always made little bones of getting straight to dissonance if they want it.

On the resolution end, too, equally early there were so-called freedoms in handling the movement of one or another dissonant tone, and freedoms through resolution to an unexpected chord. (N. B.—The expected chord is bound up in the logic of tonality.)

Very soon, too, the additional fondness for dissonance showed itself in the device of adding at the moment of resolution a dissonance to the expected chord, thus knitting a closely dissonant web. Later the short cut of elision came into vogue, i.e. the omission of the well known expected resolution chord. This differs from the preceding step in that the dissonant chords, though treading on each other's heels, do not seem in logical harmonic order.

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It is important to recognize, however, that all of these solutions presuppose the underlying emphasis upon resolution. Unexpected melodic leadings or omission of the consequent chords, get their freshness through knowledge of the supposed true resolution. The piquancy of the unexpected is a lure only on the basis of an assured expectancy.

Toward the end of the nineteenth century much use was made of this assumed expectancy to give additional significance to a melodic tone by a quasi color support of the given note with successive different chords, thus altering the melodic stress and strain (inclination) of the tone. It is a striking demonstration of the validity of the resolution idea.

But does not the color use of successive dissonant moments throw emphasis upon the *quality* of the dissonant complex rather than upon the *tendency* of the individual tones or even of the groups? It is evident that composers were speedily attracted to this idea. Not only has there arisen a fondness for unexpected passages of dissonant chord after dissonant chord, chosen apparently solely for the sake of their timbre rather than their logic, but a pleasure in the sound of a given arrangement of any chord whether consonant or dissonant, has led composers to utilize strings of these following one another up and down the musical gamut without consideration for their tendencies. This is pure color, timbre, and a denial of the principle of harmonic resolution. It is a statement that dissonant moments and consonant moments alike are satisfactory in themselves, and that the restlessness of dissonance is no greater than that of consonance, both being conditioned on the melodic and rhythmic urge of creation.

It is not necessary to elaborate the part which the development of the orchestra and dramatic and orchestral technique have had upon the modern fondness for so-called dissonant chords. It is certainly true that a remarkable education in the introduction of elaborate dissonant complexes has come through the enlargement of the expressive powers of instruments. With the acceptation of color as a valid excuse for any moment of dissonance one is absolved from other explanation of it. Chord resolution is no longer necessary. This is not saying, however, that chord resolution goes by the board. Only that this usage, when suc-

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cessfully invoked, is a real if temporary release from resolution.

That the chord movements of the past are worn out is no proof that chord movements cease to be valid. Yet the ever increasing emphasis put upon dissonance does raise the cry "what is a chord?" Or, perhaps "is chord construction longer necessary?" If we observe the manifest fact of history that the acceptable musical complexes have gradually enlarged so as to include more and more of the dissonant beats, while the open octaves, fourths and fifths of the old organum have long been practically discarded, it is not hard to believe that the future will discard in the main all consonant complexes. With such a state either the definition of consonance must change, or the distinction in handling these chords must vanish.

Two methods of treating the dissonant complexes then become valid: that by *mass as color* (timbre, klang); that by *line* as incident to the interweaving of melodies.

Strictly speaking the *mass feel* is coherent only when tied to at least one melody. That is, a color mass is an enlargement of a melody note, just as it was in the beginning of the organum of fourths and fifths. Were music to reduce itself permanently to such mass feel the limitation would soon prove unendurably monotonous, however enjoyable the dissonant complex itself proved to be, or even if shifting color to the various moments of the homophonic mass gave a semblance of variety. On the other hand the polyphonic treatment of dissonance as the incidental charm of moment by moment, can conceivably lift the complex into understandable progress in every particular.

Thus, for the path out we must look to the other musical elements. In a reign of constant dissonance freed from necessity of resolutions, the clue to musical coherence will rest as always it has in times of doubt upon rhythmic and melodic progress. For it is not at all necessary to assume that in abandoning chord resolution even in part we are abandoning anything of melody. The good melodies of Dufay, des Près, Bach, Beethoven, Wagner, to mention a few of the more insistent users of dissonance, though each totally unlike those of the others and illustrative of wide divergence in structural conceptions, bear witness to the validity and vitality of melody. The cry of each new age that

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melody has gone forever is always proved false. A type of melody suited to the use of dissonance from start to finish and, perhaps, to a construction that shall ignore the mass tendencies of chords, will none the less evolve its own indication of meaning and make clear its claim to beauty.

We are, it may be, in a most fortunate period in music history, when the appeal of chords is still strong; when the satisfaction of resolution is still apparent, but when we can respond in some degree to the charm of dissonant quality.

May I in closing this paper suggest the varied effect which a dissonant complex may have upon us? It would be illuminative to find out which of the various meanings that one may put upon this complex is the most satisfactory to the majority of this audience. How do you hear the following? (See Ex. XI.)

a. As a timbre, just as we love the dissonance of the oboe tone, or the consonance of the soft French horn, needing no resolution?

b. As a chord of the left hand, with non-chord dissonances in the right (notation needing change), and requiring resolution first into the chord, then the chord requiring further resolution?

c. As above, but merely implying, not requiring resolution, i.e. a subtle appeal to one's intelligence?

d. As above, but instead of the expected should you prefer other resolution?

e. As a jumble of two chords and so unsatisfactory?

In that answer, it may be, will lie your personal reply to the question, "Is chord resolution longer necessary?"

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Example I. Mus. Enchiriadis

Example II. Ut Tua Propitiatus (Bodley 572)

3 1 4 2 3 3 4 1 3 5 4 1 1 5 7 6 4 1

Example III Veni Sancte spiritus

Example IV de Machaut

Example V de Machaut

Example VI Guilelmus Monachus

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Example VII Obrecht

Example VIII Obrecht

Example IX Le Grant

Example X Melchior Franck

Example XI

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A CAPPELLA COMPOSITION

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Twenty years ago Dr. Arthur Mees wrote, in his valuable book, *Choirs and Choral Music,* "Almost entirely neglected in this country is the study of unaccompanied choral music for mixed voices and the study of the works of the mediaeval composers in particular. Yet this is the most effective means for the certain attainment of the qualities upon which good chorus singing depends, and should be cultivated if for no other purpose than that of raising the standard of choral technics." We may think the advancement of choral music in this country is slow, but in the two decades that have elapsed since Dr. Mees made that statement quite a cluster of choral societies, mainly or altogether devoted to unaccompanied music, have come into being in this country, and are interesting a larger circle of singers and listeners each season. A well-trained choir, singing without accompaniment, has more charm than the average person realizes, and one of the great needs of today, in this country at least, is to get a larger public in touch with this music. If space permitted we should like to talk of the work done by American choirs, by the great English societies and our Canadian neighbors (without undue favoritism the Mendelssohn Choir of Toronto deserves special mention), by the Dutch choruses, the Glasgow Orpheus, the "Caecilia Foreningen" of Copenhagen, the Spanish and the Russian choral organizations. But we must forego this pleasure and confine our remarks to the compositions. In order to present an unbiased view, I inflicted a series of questions upon a number of the friends who have made a specialty of conducting *a cappella* music. Thanks to their courtesy and liberal replies, this paper is more of a symposium than an expression of individual opinion.

Confining ourselves to the modern output of such compositions, alone a much more extensive proposition than is generally

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thought, the outstanding feature appears to be the material and influence of the Russian school. In one way this was to have been expected. The policy of the Greco-Russian Church regarding unaccompanied service music together with the magnificent choirs it maintained, was bound to exert an influence on Russian secular choral music, and the work of the Russian composers has had in turn a large influence on the vocal writing of Western musicians. Next in importance is the modern English school, with Elgar frequently mentioned as the composer of uniformly high ideals, sympathetic vocal writing and sure effects. Bantock and Hubert Bath come in for frequent commendation, as does T. Tertius Noble for his church music. None of the Americans have undertaken the largest forms of unaccompanied composition as yet, but they have been active and distinguished in the smaller forms. David Stanley Smith, Horatio Parker, Clarence Dickinson, Mark Andrews; these are doubtless the leaders, both as regards quality and quantity. Notable work along special lines has been done by Natalie Curtis, R. Nathaniel Dett, and Carl R. Diton. Peter Cornelius, Brahms, Bruckner, and Reger seem to be the latest Germans (or Austrians) who have done much to attract international attention in this field. Naturally the French have been rather less interested in this than in some other forms of compositions, but Debussy's three *Chansons* form a notable exception. The present interest in choral music in Spain promises a revival of former glories, but the recent work is too new for definite conclusions.

As regards the leading characteristics of modern *a cappella* composition, the consensus of opinion seems to be that it is greatly influenced by orchestral composition and that it tends too much toward chromaticism. Both these points indicate that the advanced choral work of the future may have to be placed upon the plane so ardently desired by every choral conductor, but as yet so far from realization, performance by professional singers who are rehearsed as an orchestral or chamber music organization. So long as the effects desired are purely vocal, there is no objection to the adoption of orchestral devices for securing tonal effects. But it is doubtful, in the minds of many conductors, whether an excess of chromatic writing really leads to desirable

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vocal effects. Graham Godfrey's ballad, *The Forsaken Merman,* for twelve-part unaccompanied chorus, might be cited as a recent example in which rhythmic diversity and liberal chromatic treatment are strongly in evidence. The chorus able to sing the 103 pages of this work successfully would have good reason to be proud of its ability. Against such a composition might be placed some of the diatonic works of Russian composers who achieve wonderful effects without a single chromatic sign in several pages.

Proceeding now to definite examples, let us take up American compositions first. Many musicians think Horatio Parker's "Now sinks the sun," from *The Legend of St. Christopher,* one of the best examples thus far. It is noble, dignified, and effective. Howard Brockway has contributed some numbers, *Wings of a Dove, Hey nonino* and *Matin-Song,* distinguished by individuality and by good voice writing. The combination consisting of Mr. D. A. Clippinger, the Chicago Madrigal Club and the W. W. Kimball Company has been a steady encouragement to composers of *a cappella* music. Among the most popular numbers in their collection are *In Pride of May,* Will C. Macfarlane, *I know a Maiden fair to see,* Louis Victor Saar, and *A Spring Ditty,* Harvey B. Gaul. His work with the A Cappella Choir of Northwestern University has inspired Dean P. C. Lutkin to compose the notable motette *What Christ Said,* the Christmas eve ballad, *Gates and Doors,* and the part-songs *Misty Moon* and *The Challenger.* Clarence Dickinson, in addition to providing a rich feast of choruses from many sources, has made some fine original contributions, of which the most popular have proven *The Shepherd's Story, Music when soft voices die,* and *Soft are the dews of God.* Last year we tried an interesting experiment at the Western Theological Seminary, with the mixed choir of twenty-two voices. All the anthems for the Monday evening chapel services were by American composers, and all were without accompaniment. In addition to some of the anthems already named we found specially interesting Mark Andrews' *O brightness of the immortal Father's face,* David Stanley Smith's *Great peace have they,* J. Sebastian Matthews' *When wilt Thou save the people,* T. Carl Whitmer's *The stray-*

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ing sheep, and Philip James' *We pray Thee gracious Lord.* Dean Lutkin is of the opinion that the *a cappella* chorus in David Stanley Smith's *Rhapsody of St. Bernard* is one of the high peaks in modern choral music. We should also mention such works as Mark Andrews' *As Discords,* W. G. Webbe's male choruses, *A late lark twitters* and *Invictus;* Eric DeLamarter's *The Dei'ls awa',* and Arthur Foote's *Search me, O God* and *Into the silent night.* Among the most effective American choral writings in smaller forms are R. Nathaniel Dett's *Listen to the Lambs, Weeping Mary, O Holy Lord* and *I'll never turn back no more.* Carl R. Diton has striking arrangements of the Negro melodies *Ev'ry time I feel the spirit, Little David, play on your harp, Deep River* and *Pilgrim's Song.* Harry T. Burleigh has a fine setting of *Didn't my Lord deliver Daniel,* for four-part mixed chorus, also of *Deep River, Dig my grave, Father Abraham* and *So Sad.* Natalie Curtis has two fine old Negro Christmas songs, *Mary's Baby* and *Dar's a star in de East.*

Edward Elgar seems to hold the lead among English composers of vocal works. Dr. Frank Damrosch instances his *Death on the hills* as one of the most remarkable tone paintings ever created. Other notably effective Elgar compositions are *Go, song of mine, The Shower, Weary wind of the West* and, the best known of all, *My love dwelt in a northern land.* The most ambitious and daring of any modern writer for voices is doubtless Granville Bantock. His *Atalanta in Calydon* consists of four odes from Swinburne. When male voices are used alone, the writing is in fourteen parts; the female voices are divided in twelve parts for the third ode, and when the mixed chorus is used the scoring is for twenty parts. Not content with such a musical scheme alone, the composer suggests a lighting scheme, with appropriate colors for each ode. He also has a choral symphony, *Vanity of Vanities,* for unaccompanied voices, seven movements, for twelve-part chorus; and a choral suite in eight movements, *A Pageant of Human Life.* There are also many choruses for male or female or mixed voices. Among the latter is a wonderful setting of *The Death Croon,* from Mrs. Kennedy-Fraser's " Songs of the Hebrides," in which the contraltos sing the melody and the richly-varied accompaniment is hummed by the

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other voices. This must be ranked as one of the most impressive songs of later days. Bantock also has a fine *Death of Morar,* which is within the reach of average choral societies. If time and space permitted, we should like to consider many choruses by Hubert Bath, Rutland Boughton, Julius Harrison and R. Vaughan Williams, all masters of choral writing and clever, novel effects. One of the younger Englishmen whose work is not yet so well known in this country is Ernest Austin. His *Hymn to the Night* is a noble composition for a large chorus, while effective smaller works are the *Choral Nocturne, God's Way* and *When thou passest through the waters.* By the way, Mr. Ernest Lunt, conductor of the Mendelssohn Choir of Pittsburgh, who spent last summer in England, was particularly struck by the note of sadness in recent English compositions, undoubtedly due to the effects of the war.

Had we two or three hours for this paper, we might have a casual discussion of Russian choral muisc. Its leading proponents in this country, Mr. N. Lindsay Norden, Canon Winfred Douglas, Mr. Kurt Schindler, and Mr. Carl Engel, have provided us with a remarkable mass of sacred and secular music in English translations. Mr. Norden thinks most composers outside Russia are too apt to think instrumentally while writing for the voices, an error which the chorally-trained Russian composers seldom make. Dr. Frank Damrosch admires the Russian compositions, but thinks American choruses find it difficult to give their performances that peculiar quality which Russian singers impart. Dr. Hollis E. Dann thinks the wealth of Russian choral music which has become available during the last decade has given a decided impetus to *a cappella* singing in this country, and is enthusiastic over its use. Personally I have been most interested in the invariable presence of Russian priests and choristers at the many all-Russian programs we have given in Pittsburgh, and have found great encouragement in their appreciation of the performances.

Taking up secular compositions first, highest praise must be awarded to Sergei Taneyef for the perfection of his part-writing. His harmonic results may not be so thrilling, but such works as *The Stars, Sunrise* and *The Alps* betoken the master of composi-

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tion. Then comes César Cui, with his fine *Nocturne,* and the smaller *Spread your wings* and *Spring delight;* Sakhnovsky with his epic *Plume Grass,* Tscherepnin with *Oleg's Men,* Grechaninov with *Planting Flax* and *Dusk,* and Arkhangelsky's *The Brook.* Of the fine group of "Songs of the Russian People," edited by Kurt Schindler, may be quoted *The Gypsy* by Zolotariev, *At Father's Door* by Moussorgsky, *The Ballad of the Volga,* the folk-dance *Spinning-Top,* Kastalsky's setting of *Bylinka,* the folk-songs *Down St. Peter's Road* and *Kalinka.*

To pick favorites among the examples of Russian church music is indeed a difficult task, but apparently the public favorite among a great number sung by the Cecilia Choir of Pittsburgh is Grechaninov's *Credo,* with alto solo. The same composer has also remarkable settings in the *Cherubic Hymn,* op. 29, *As the waves of the sea, O Gladsome Light, O God, hear my prayer,* and *Praise the Lord, my soul.* Tchaikovsky's great funeral anthem, *How blest are they,* and his *Cherubim Song* in C are among the best known and liked Russian anthems, and we should also not forget the several numbers published separately, from his "Liturgy of St. John Chrysostom." Other striking compositions are Lvov's *Of Thy mystical supper,* Malashkin's *Open unto me the door,* Pantchenko's *By the rivers of Babylon,* Kastalsky's *O Gladsome Light* (No. 2), Tchesnokov's *He doth create,* Nikolsky's *The Lord saith unto my Lord,* Rachmaninoff's *Glory to the Trinity,* Ippolitov. Ivanov's *Glory be to God on high, and* Kalinnikov's *Angus Dei.* Canon Douglas has just edited Rachmaninoff's *Songs of the Church,* a collection of fifteen anthems of striking interest.

Time fails us, as it did for the Apostle Paul's list of worthies, to tell of many composers and works that should be mentioned. There is Verdi, with his *Pater Noster* and the two unaccompanied numbers from the "Four Sacred Pieces" (1898), the *Ave Maria* on the enigmatic scale and the *Laudi alla Vergine Maria* for women's voices. There are the *Hymns to Love* by Peter Cornelius, for eight-part chorus, most delectable for singers and audience. There are the Hugo Wolf choruses, edited by Dr. Clarence Dickinson; Clarence Lucas' setting of Poe's "The Bells" for five-part chorus; Palmgren's "Finnish songs," made

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available for us by Dr. Frank Damrosch; Bruckner's *O Lord most holy;* and the fine male chorus *The song now stilled,* by Sibelius. We must not forget the numerous choral works of Brahms, including the noble "Festival and Commemoration Sentences," op. 109, and the motets, of which *A Saving Health to us is brought* is one of the most effective. Reger's three motets in op. 110 require a choir of the first rank, but some of the smaller by-products of the Reger factory, both sacred and secular, are grateful and by no means complex. Tinel's six "Geestelijke Gezangen," op. 33, are gems not often brought to light.

Special mention should be made of the Spanish "Choral Ballads" which Mr. Kurt Schindler is now bringing out in English editions. The simpler *Three Kings* and *Three Drummers,* the Catalonian Christmas carol *The birds praise the advent of the Savior,* the elaborate *Ballad of Don Joan and Don Ramon* and the *Serenade de Murcia* are all most alluring examples of choral music.

The other day a singer said to me "To tell the truth, I don't care much for unaccompanied choral music; the accompaninent is needed to cover up the many little slips and shortcomings of the chorus." It is strange that no solo pianist has yet engaged a couple of cantors to cover up the various slips and discrepancies of an instrumental performance. We need more unaccompanied singing, for the benefit of the singers and the enjoyment of all concerned, and it will be a pleasure if these scattered remarks concerning the wonderful store of *a cappella* music easily available shall be an incentive toward its wider use.

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ORGANIZING ORGANISTS

GEORGE ENZINGER
St. Louis, Mo.

With two associations of organists in existence it does not seem as if much could be said on the subject of "Organizing Organists." Yet, neither organization having taken cognizance of a movement of vital importance to the church organist, which had its origin in the general dissatisfaction with the prevailing compensation, the assignment of the subject does not appear to be superfluous.

Before taking up the subject of organization, it may be opportune to take a brief survey of the position of the organist in the musical world with a view to establishing a basis for the justification of this protest or revolt against the existing conditions.

From time immemorial the organist and his instrument have been relegated to but one field of activity, that of the church, which, exalted though it was, nevertheless restricted his artistic expansion. The "polyphonic school" which, both to the creative and interpretative musician was the foundation upon which he erected his artistic edifice, was to the organist but a rock to which he was bound by the chains of tradition; to the Masters of the classic period, he and his instrument were non-existent; the great interpretative artists knew him not; even his nearest relative, the pianist, regarded him as a poor relation, whose concert aspirations he studiously ignored if not openly belittled.

Happily great changes have been wrought in the fields of creation and interpretation. Mendelssohn, although still displaying strong attachment for the "polyphonic school," nevertheless laid the foundation for the modern German school; the much derided Batiste and Lefébure-Wély opened the path for the modern French school with its numerous followers in England, Italy and America. More and more modern composers are employing the organ as a means of expression; as a concert instrument it

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has made great strides in public appreciation through the undaunted efforts of the many followers of that pioneer in the recital field, Clarence Eddy, who is still laboring with untiring zeal.

On the other hand, what has been his position in the Church, the domain over which he should have been the undisputed and honored master? In the ritualistic church his sway, in a measure, has been undisturbed, the nature of its divine worship requiring the employment of musicians especially trained in the music incidental to its divine worship. Protestantism with the abolition of ritualistic music and the introduction of congregational singing wrought a great change in the position of the organist; although nothing more than the accompanying instrument, the organ retained an important position through the genius of Bach and his contemporaries, whose sublime chorales became the Alpha and Omega of congregational singing.

As Protestantism gave rise to the many sects into which it was gradually divided, new ideas of the value of the organists as a part of the church organization continually developed. The Lutheran and Evangelical denominations in the Germanic countries united the offices of organist and schoolmaster, presumably because neither position, independently administered, provided sufficient employment; in other sects the organist became more and more insignificant until the Puritans excluded him and his instrument entirely from their worship.

Have we not here the probable origin of the antipathy and endless controversy between the congregation on the one side and the musician on the other, which exists with amazing frequency in the denominational churches? It is displayed in all manner of distressing incidents. A clergyman insists that the organist immediately conclude the prelude upon his entrance at service; another will sit through six stanzas of a colourless hymn at offertory, but restricts the organist to "a little soft music"; a third classes the organ recital as a "side show," which has no place in his church; and finally, the carping criticism on the part of the members of the congregation. Are they not petty manifestations of the Puritan spirit which drove the organist out of the church?

Independence of thought on the part of the organist is held

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in check and submission to the vagaries of music committees enforced by the ever-ready charge of irreverence. Can you conceive of anything so preposterous as an irreverent organist whose skill enables him to draw those divine harmonies with their uplifting power from that peer of musical instruments, the organ? No, the scoffer cannot be found in the organ loft.

All church organizations, ritualistic and dissenting, however, are harmonious on the question of adequate compensation for the services of the organist, yet it is not idle to say that an improvement in compensation will be a strong factor in establishing more satisfactory conditions in other matters. The business world guages its appreciation of professional services by the demand made for adequate compensation; unless the service is exceptional it will not accede to the demand which has not the support of united effort of the other followers of a profession. In other words, followers of a vocation who do not deem their colleagues worthy of support will receive scant consideration from the business man. This is the principle which actuates the men who determine the business policy of the church organization; and by this principle the salary of the church organist has been, not a just compensation for excellence of service, but a nebulous return determined by the valuation placed upon the service by the music committee.

Thus did the organist labor in the only field open to him, comforting himself with the hope that constant study and faithful service would in time be rewarded. Then a remarkable occurrence awoke him from his lethargy. The enterprising manager of a moving picture theatre discovered the organ and realized its possibilities as a means of musical description of that twentieth century marvel, the moving picture! Centuries of its employment in the church have not done as much for the organ as this discovery has. It has opened an unlimited field for the exploitation of the resources of the organ. It has also provided the organist with an opportunity to receive a just return for his investment of study and money; and furthermore, it has given him the courage to openly protest against the injustice of the church organization and take steps leading to a proper recognition of his service.

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In St. Louis we have taken the initiatory steps to form an association having for its object the improvement of the organist's salary. The working force of the committee is lodged in two committees, the Executive and Adjustment committees. In addition to the usual routine duties, the executive committee is required to give notice of vacancies and announce the qualifications for the duties of these positions; to ratify all engagements or contracts entered into by the members; investigate all charges of incompetency or neglect of duty on the part of members, and inquire, upon request, into the reason for the discharge of a member from the position he may have occupied.

This committee issued a circular letter laying stress upon our purpose of improving salaries; a card tabulating the various kinds of church work was enclosed with the request that the church authorities consent to place the organization on a list of churches willing to coöperate with our association. The replies exceeded our expectations. inasmuch as a similar letter with no reference to salaries issued by the local chapter of American Guild of Organists was virtually ignored.

The Adjustment Committee has been assigned the duty of preparing a schedule of salaries for all forms of organ playing and to formulate rules for the guidance of members in their transactions with each other. As no disturbance of church services is contemplated it is planned to make the schedule applicable only in the event of vacancies, unless an organist demands an increase in salary. A code of rules has been compiled and is now awaiting action by the association. For obvious reasons they cannot be given in their entirety. A few points covered by these rules are as follows: Members are required to give immediate notification of a change of position or resignation, stating reasons therefor; a demand for an increase in salary; a dismissal from a position, stating whether an investigation is desired; prescribing conditions under which members may apply for positions; substituting for non-members. There are also being prepared proceedings in the investigation of charges for the violation of the rules of the association. This in outline is the plan upon which we are proceeding.

We cannot as yet report great results which we have achieved,

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for untoward situations of long standing cannot be uprooted in a day. Then again, it takes time to develop an effective plan of action; it takes time to arouse the moral courage to withstand oppositon; it takes time to see the necessity of giving an hour or two of each month to the service of a brother organist; and finally, it takes time to strengthen the bond of fellowship to a degree that will urge one to unselfishly aid his colleague even to the point of personal sacrifice.

The business of an association of this kind cannot be carried on without the personal and active coöperation of every member; and unless all members are willing to shoulder the responsibilities which may arise the association is absolutely valueless. Complacency serves only to nullify the purposes of the organization.

Reform, however, like charity, should begin at home. We need improvement in our own methods to enable us to reach the goal toward which we are striving. First of all, let us abolish the vicious custom of supplying churches with students who take a position for "practice and experience." The public does not employ a physician or a lawyer who offers his services for "practice and experience"; commercial colleges do not send students to positions without salary. The remedy for this ruinous custom is the adoption of a minimum salary. A strong association should be able to offer sufficient opportunities for serving an apprenticeship by employing students as substitutes, for which there is always a demand. Another detrimental custom is that of accepting a position at a salary less than that of the preceding organist unless the church in question has made a corresponding decrease in the other salaried positions of its organization. An organist capable of doing the work required of his predecessor should receive the same salary, or more if he demands it. In the commercial world a high-salaried position is always filled by a high-salaried man. The remedy for this custom is a classification of members according to their length of service and the record which they made in their practical work.

The whole movement has been the cause of considerable anxiety to a certain class of our colleagues who see in it a tendency toward "unionism," and are fearful that the organist will place himself on a plane with the hod-carrier or teamster. The team-

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ster at present would probably resent being classed with the organist, his monthly wages being as large as the yearly salary of the average organist, without being compelled to practice or give lessons in teaming. To some it has the appearance of that antiquated spectre called "commercialism." They forget that commercialism is the gain derived from a perversion of the art and not the just return received for excellence of performance and faithfulness to art standards.

Fellow musicians, the obstacle to our success, will not be the church organization. I have a good deal of faith in the men who direct the affairs of the church organization and I firmly believe that if the question is properly presented we need have no fear of results. The greatest hindrance is the musicians' lack of true spirit of fellowship. Musicians have been self-centered too long to feel any responsibility for the welfare of their colleagues; the proverbial attitude of "every man for himself" has too long been prevalent. The "Leading Organist" has come into his exalted position through his superior attainments; he delights in expatiating on the badly prepared work of his colleague less fortunate than he. How many organists are toiling today for a mere pittance, the fires of ambition quenched, their hopes shattered, without the joys of even a partial realization of the lofty ideals with which they entered their vocation? Is their slipshod work due to a lack of preparation? There are today more well trained organists in this country than at any previous period in the history of organ playing. These organists have studied with excellent teachers, have perhaps been granted the hard-earned privilege of adding a section of the alphabet to their names. Then they accept a position for "practice and experience" and work with a choir of singers who also serve for "practice and experience." He may in time receive the average organist's salary, but his goal is still a long distance away; and after a number of years be settled down, discouraged, into the monotonous career of careless work, as no one seems interested as long as he does not demand an increase in salary. It is for this colleague that we need to organize and by improving his position elevate the material standard of the entire profession.

A singular analogy to the situation of today is presented in

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an article reprinted from "London Musical Opinion" in the "Organists' Journal" of November, 1891, on the subject of meager salaries. It contains the following passage:

> Bricklayers, journeymen tailors and other useful folks must combine if they wish to secure fair treatment; likewise the organist. The average layman may perhaps smile at the idea of a strike of organists, but to the boycotted clergyman, who would then have to rely exclusively upon his sermons in order to attract people to church, a strike might be a serious matter indeed . The College of Organists clearly do not propose to protect the financial welfare of their members, and a more energetic (and, indeed, a fighting) confederation is required which could refuse berths which are ill-paid or the previous holders of which have been grossly ill-treated.

For College of Organists just insert the name of its American counterpart and you have the American situation; and yet the equanimity of quite a number of organists was greatly disturbed by the report of a contemplated strike. It is to be hoped that the analogy will cease at this point, for in the "New Music Review" of March, 1916, three advertisements, reprinted from the British Ecclesiastical journals, announce that "organists are wanted at salaries, per year, of 30, 35 and 40 pounds."

But whether "unionism" or just plain "organized organists" is to be the means of betterment, two questions must be answered: Will the efficient and ambitious organist remain in the service of the church at the present average salary, or, will the church be satisfied with the untutored amateur and surrender the trained organist to the moving picture theatre? Coöperation of the church organizations and "organist associations" will answer both questions.

In conclusion, let me present a suggestion for our own course of action. The watchword of unionism is said to be "an injury to the one is the concern of all." This seems to suggest strife and antagonism. Let us rather say "the welfare of one is the concern of all"; this will express the spirit of musicianly brotherhood and sound a note of encouragement to the young organist. It will not only enable him to receive material reward for his earnest efforts but will also insure the continuous well-being of the entire fraternity.

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THE RELATION OF COLLEGE MUSIC TO THE EDUCATIONAL SYSTEM OF THE COUNTRY

H. H. BELLAMANN
Columbia, S. C.

Do teachers of music perhaps constitute the most incompetent body of professional workers in the world?

The question is pertinent to my subject: The Relation of College Music to the Educational System of the Country. . . . Do you know what that relation is? It is a *poor* relation. It is a poor relation, an unwelcome country cousin, because music in the college is very rarely *college* music in the sense that English in the college is college English.

When I speak of college music departments I am speaking in the largest and most inclusive manner. I am asking you to strike common-sense mental averages. There are, of course, a few fine professional schools, a few university departments where work of a high order is accomplished. But there are hundreds and hundreds of music departments in universities, colleges, colleges for women, and junior colleges, which I am averaging in making the following statements:

Pupils are admitted to the freshman class who have had the required number of units. In music they take up the freshman studies if they have had a little elementary theory and if they can play acceptably the Bach *Inventions*. Speaking metaphorically of their musical advancement, they have just about finished the third reader and know no literature at all. They cannot spell, they cannot write a letter, nor could they — still speaking metaphorically of their musical development — distinguish between a quotation from Edgar Allen Poe and one from Cotton Mather.

I know one cannot push that comparison too far, music is not literature, but that is far enough to provide a terrifying glimpse of the status of music in the average college. A proof or two now: Look into the college library for a moment. Is

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there anything important missing from the whole range of English literature? You will find Chaucer in many editions, with notes and glossaries and explanations and modernizations. You will find Shakespeare in critical and variorum editions with commentaries and concordances and every equipment for a complete understanding of the man, his work and his time.

Do you find a Palestrina score? Do you find a complete Liszt, a complete Brahms, a Busoni or a Mugellini Bach, or four important editions of Chopin? If you found the Palestrina score, would you find anyone ready to study it? If you had the four editions of Chopin, would you have any pupils to do comparative study of them?

The student doing special work in history will prepare himself to read source works in various languages. But if the music department had on its shelves Eitner's great *Quellen Lexicon,* or Breithaupt's *Natürliche Klaviertechnik* or the critical writings of Jean Aubry, should we have music pupils who would use them?

On the magazine table are able and learned reviews. Consider the number and the excellence of the psychological journals alone — in French and in German and in English. How many musical periodicals? The status of the profession is shown by the number and character of its publications. We may be proud of the Musical Quarterly in America, but it is not, of course, a magazine devoted to the teaching and practice of music as the American Medical Journal is devoted to the progressive and modern practice of medicine. Why is not there such a journal? There are many "college teachers" of music who ought to subscribe to such a journal. I am not so sure that I know many who ought to contribute.

If I were a psychiatrist with a baffling case in my office I could turn to certain publications for the last word on Schizophrenic Negativism or for the latest information on the value of the Wasserman serum diagnosis, but if as a music teacher I want help in diagnosing the case of Mary Jones I cannot turn to a description of cases diagnosed symptomatically by Isador Philipp or Alexander Lambert. The nearest help would be Dr. Carl Seashore at the University of Iowa — not a musician but a psychologist.

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All of this is much in the manner of Jeremiah I know — I shall reach my subject in a moment. It is necessary to have this sketch of inefficiencies. It would be easy to make pointed comment on the habit of teaching historical counterpoint without establishing a living contact with the music of a parallel period, of teaching music history without connecting it with the great current of general history, or to wonder about the classes in composition painfully learning to write music in a manner as obsolete as cuneiform inscription. It would be easy to catalog the trash appearing on pupil's recital programs or to list the dead and mummified technical studies still sold by thousands and thousands to schools and colleges.

We say we do the best we can with the material that comes to us, that the teachers who prepare music pupils for college are incompetent and out of date in their methods. We prepared and sent out those teachers!

Let us face the facts squarely and say openly that our college music departments are deplorably low in standard and nine times out of ten not deserving the credits we are asking for the work done in them. We are asking college credits for grammar school work. To raise these standards we shall have to begin at the top. When the universities raise their entrance requirements the college improves its curriculum — and its faculty — and meets them. The high school follows the example. If the higher standard schools with music departments of generally recognized standing will gradually raise their entrance requirements the teachers who prepare pupils for them will bestir themselves and the incompetents would eventually be eliminated. All the king's horses and all the king's men are not going to raise the standards by trying to standardize the whole mass at once. Begin at the top and the elimination will be automatic.

There is danger of forgetting that music is an art. The college authorities who are not musicians are wont to measure the fine arts with a literary or scientific measure. It cannot be done. The teaching of a creative or a recreative art, involving as it does, a technique of expression incredibly complicated and delicate requires for its valuation an amount of appreciation, insight, and discriminaton usually denied those authorities. That the higher

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reaches of this hyper-refined process of education are seldom achieved in the average college is simply and plainly the fault of the instructors. Talents and capacities abound.

Pianists, singers, and organists and sometimes composers who teach are too often not musicians. They do not know enough music or enough about music and the students leave college knowing little more music than they play themselves or than they have heard played at students' recitals. There must be in the college a teacher who is a musician. There must be a library of musical scores and books relating to music. The pupil must acquire a critical knowledge of a wide range and a vast number of musical compositions and musical styles. The student majoring in music who graduates less well read in music, than the student majoring in English is well read in literature, is in exactly that measure less well educated. Music is a manner of thinking and the student who cannot think music is not a musician.

Dr. Seashore has indicated that musical talent is really a hierarchy of talents. According to his analysis a well-rounded musical education would mean development along a number of lines. By his tests we can equalise the talents in this hierarchy. Musicians have in their hands a method of making musical education one of the most comprehensive and efficient of all types of education. It is the first great light that has been shed upon the working of the musical mind. Heretofore the best teacher, like the best physician, has been the best diagnostician. The greatest teachers have used the most diversified methods, but they were all great diagnosticians. Madame Marchesi, Leschetizky, Philipp, Auer — each of these understands (or understood) the pupil by an almost uncanny intuition. Today a scientific method of diagnosis is possible. I believe the Seashore investigations and the Seashore tests constitute the greatest event in the history of music teaching. The use of them, even the impartial and imperfect use of them, must contribute enormously to the elimination of waste. It is the wasted time and the misdirected energy of experimenting in the dark that sends us that "third reader" music pupil as a college freshman.

A very clear view of the actual status of musical education in America is difficult to obtain. False claims, personal conceit and

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personal propaganda often complicate and obscure reports. But there are some things that can be done about it. The great bulk of musical education is done in small colleges. The teachers in these schools are, in the majority of cases, honest musicians and well intentioned educators, but are not abreast of modern ideas in musical education. They would welcome advice if it came with the weight of sufficient authority. The M. T. N. A. could create an advisory board and that advisory board could make recommendations and answer questions. It might be a board of modest size, say a half dozen, or a dozen, members elected by the M. T. N. A., and the scope of its activities, limited for the first few years to the consideration of some very fundamental and practical and homely questions. The possible *eventual* scope of their activities and influence is a theme for dreams and visions!

They might advise in the correct beginnings of musical libraries, or in the matter of entrance requirements and curriculums, or the adoptions of new technical works or the abandonment of obsolete ones. Do you think these questions too primary? Ask Tom, Dick and Harry from South Carolina or Massachusetts or California or Missouri what musical books he knows or owns or what he would advise his college to buy, and be amazed at the answers. Read a little in the advertised courses of schools and colleges and weep for the students who must endure those dead and gone technical works.

Primary questions, every one. The state of extreme disorder in American musical education needs primary measures.

Here are assembled representative instructors from many parts of the country. Apparently ideas are exchanged among themselves and there is considerable mutual advantage, but the combined intelligence and experience of this body could do much, immensely much more, by doing something for the thousands of teachers who cannot attend the meetings of the M. T. N. A.

There is published in various quarters much varied advice to the out-of-the-way teacher. Have you read some of that incredible twaddle? It comes from individuals of varied abilities and authorities. It is not only of no weight but is contradictory and confusing. Why not the combined and authoritative recommen-

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dations from a Superior Council of Musical Education? I believe such a body exists in France.

The difficult and battle-provoking questions of standardization could be approached from a new and more generally conciliatory angle. You may standardize until every music student in America is playing the same piece on the same day in the year and you will still have results as varied as before. But if the gradual elimination of poor material, the gradual introduction of the newest ideas, the gradual development of musical libraries might be accelerated by the impersonal recommendations of an advisory board, certainly some clumsy procedures could be suppressed.

I believe there are enough unselfish musicians who would give their pet theories and their dearest discoveries to the quasi-anonymity of such a superior council. The educational journals of every kind would print their conclusions. You would but follow the example of the medical profession which gives immediately to the world the best of its experience.

The consensus of opinion and the combined experience of the members of the M. T. N. A. do not find a sufficiently systematized expression. The Proceedings publish the approach to questions, but the conclusions do not find expression anywhere. Such a board as I mention might in some measure do that. It seems to me that we do not wield quite our maximum educational influence as it is. We really, to go a bit further, do not measure up to or compare too well with the association meetings of other professions. There is meeting in Chicago at present a scientific body. I understand that some of their sessions are given up this year to discussions of Einstein's "Theory of Relativity." I do not hear at the M. T. N. A. discussions or recommendations or conclusions on the music of Stravinsky, or Malipiero, or Casella, or Schönberg, or even Cyril Scott or Charles Griffes. Do we need to speak a bit more of what is going to be and concern ourselves a bit less with crystallizing what used to be? The opinion of the M. T. N. A. should be the last word on anything that relates to the teaching of music.

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MUSIC—A MIRROR

WILLIAM F. BENTLEY
Galesburg, Ill.

Summer vacation is not so far away but that some of us at least can recall the placid little lake nestled in the hills, set in a frame of shady woodland, and we certainly can remember as though it were yesterday, how every leaf and twig, every bird on wing, yes, even the unshaven faces of the men and sun-burned cheeks of the women were all reflected back to us as we gazed into the bosom of its crystal waters. Thus it seems to me that music, like the lake, reflects in a particularly natural and beautiful way and more perfectly than by word or picture the life of a people, their thoughts and aspirations.

Von Bülow, the great conductor and pianist, used to say, "In the beginning there was rhythm." Prehistoric man was not disturbed by the strange sounds of the forest, but just as soon as these sounds came at intervals, always the same, he began to wonder at and to worship them as mysterious utterances of things unknown. With the crudest material, these sounds were imitated, or shall we say, mirrored, and the drum appeared as a sacred instrument. Historians tell us that some of the savage tribes when first discovered were drum worshipers. With the monotonous rhythm elicited from these drums by certain of the tribe they thought to bring rain down from Heaven or to become victorious in battle. The Medicine Man of our American Indians satisfied his tribe in the belief that in certain incantations and beatings of the drum of skin, cures from diseases could be effected or the hunt be made successful. As everything in nature is in constant vibration, it is no wonder that the ancient Greeks considered the regular reappearance of the sun, moon, and planets as the "music of the spheres," and so the heavenly orbs in their wonderful regularity were to the Greeks reflected or mirrored back in grand "celestial harmonies."

Helen Keller, who was born deaf, dumb, and blind, hears music not through the sense of hearing or sight, but through her

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remarkable sensitiveness to vibration alone. Her description of the beauties of the tonal art is truly wonderful. She says, "Each note is a picture or fragrance, the flash of a wing, a lovely girl with pearls in her hair, a group of exquisite children dancing and swinging garlands of flowers, a bright mingling of colors and twinkling feet. There are tones that laugh and kiss and sigh and melt together, and tones that weep and rage and fly apart like shattered crystals. But, mostly, the violin sings of lovely things, woods and streams and sun-kissed hills, the faint sound of tiny creatures flitting about in the grass and under the petals of the flowers, the noiseless stirring of shadows in my garden, and the soft breathing of shy things that light on my head for an instant, or touch my hair with their wings."

Such a description as this coming from one who hears only through the finger tips as they rest lightly upon the instrument, seems incredible, and yet as we are forced to believe it, we are also made to realize more and more fully that music, after all, is nothing but vibrations.

If we go back in our histories we find that the Chinese considered that sound was in everything, or rather, that everything had a certain sound. So, they had in their various instruments, the sound of wood, the sound of brass, the sound of bamboo, or of baked earth. Thus, in a practical way inanimate objects were made to speak and become indelibly mirrored so that now through the ingenuity of man in the making of musical instruments, all nature actually speaks to us through the wonderful mirror of music, and we are held transfixed by the sway of the emotions expressed through the playing of a grand orchestra. Not only inanimate life speaks to us in music, but the songs of the birds and the call of the animals, the murmur of the brook, or the roar of the mighty breakers of the sea; indeed, music is the beautiful language of nature herself, for there is scarcely anything on land or sea which cannot be mirrored through music.

Again, the daily life of a people, primitive or highly civilized, is affected largely by surroundings. The cold northern countries, with their drifts of snow and ice, and the ever sunny clime of the Southland cannot produce a similar type of man. Although the art of painting and the epic poems or other literature may

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reflect the life of these people with wonderful accuracy, still, it is to the folk songs and dances that we must go if we would get into the very heart of a people. Charles W. Landon has said, "Where speech fails, there music begins." The little old Irish song, "Over Here," tells in its quaint poem and melody more real dire and distress than could be told in any volume of statistics, for it grips the heart at once, and with it you feel the sorrow and the pain of the hardship endured by these people of the Emereld Isle a century and a half ago. The same may be said of the songs of the American negro slave, especially the Negro "spirituals." The tender pathos and fervor of these songs in their naïve quaintness produce a wonderful impression on the listener, and bring to his mental vision something of the sufferings of this once abused race. Music is the language of emotion, and in the simple songs of a simple people we feel the pulse, the temperament, the real character of these people.

I think some of our jazz music and popular songs of the day mirror our present social condition; for music seems to be true to its purpose, the expression of emotion, and it must reflect back the emotions of the people. Entertainment, dancing and a good time in general seems to be the desire of not only the young people of high school and college age at present, but of older folk as well. The ever popular movie with its typical music seems perhaps to satisfy this unnatural craving, but the highly sensuous and emotional music, such as the "rag" and "jazz," does mirror in a most vivid way, it seems to me, what is termed "our social unrest."

The old Turkish adage says, "Such as the music is, such are the people of the commonwealth." But what of the music of the educated musician who sits down to write a song, a concerto, or a symphony? He is facile in his ability as a writer, and knows the technic of handling tones. Does he simply begin and continue according to the rules of the musical grammar until he has finished his long and tiresome work? Or, rather, does he first get the inspiration of a thought and let his thought, big or little, graceful or angular, happy and gay or sad and mournful, it matters not, so fill and thrill him that he cannot write fast enough to mirror these emotions into understandable music.

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There is a great difference between the log cabin of the early days and the spacious homes of the present time, but music, with its wonderfully elastic nature has fitted into both with equal aptitude, and whereas in the new and beautifully furnished home there may be nothing physically to remind one of the log cabin, still, the same home life exists in the one as in the other, the same love and tender sympathy gives to the modern home the warmth and happiness that it gave to the humble home of the long ago. So, in music it makes no difference how elaborate the form and how fantastic the embellishments, there should be, even in the large and dignified composition, the same expressive beauty of melody and the same balance of sweetness in harmonies as in the simple and old fashioned melodies of the past, in order that music may retain its power as a language of emotion.

But, to return, does the music of the educated musician in the higher forms of composition reflect or mirror the civilization with which it is associated? This brings us to the subject of pure nationalism in music.

As I have said, different countries and climates produce different types of people, and consequently, varying melodic and chord combinations, but the universal language of music as it depicts the emotions of a race must come out of the heart of the nation through the simple songs and dances of the people themselves. This national element, therefore, can only come into the higher forms of composition through the artistic use of these national melodies or clever imitation of the same. Dvorak gave us here in America in his *New World Symphony* an example of how to begin, and although he was not an American in nationality or training, he gave us much to think about, and incidentally, a great deal to enjoy. We are too familiar with the world's music for me to continue along this line.

Music not only mirrors earthly things, but things divine are brought into our mental vision through this medium. Edgar Allen Poe believes that one's personality reflects one's soul, and regarding music, he says, "It causes harmony and rhythm to penetrate most intimately into the soul, taking the strongest hold upon it, filling it with beauty and making the man beautiful minded." We have all witnessed this very change come into the

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life of a young student, for without any perceptible appreciation of the beautiful, he begins the study of music, and little by little, we have seen the beauty of tone itself mirrored in his very look and action. It is through this personality that the perfect connection is made between artist and listener, and this brings us to one of the most fascinating of words, atmosphere.

The charm of a picture is often due to its place on the wall, or to the special frame which surrounds it, or to its position between two other paintings, and whereas the artist in his skillful shading and blending of colors has given a certain wonderful atmosphere in his well chosen tints, yet, the light in a room makes or mars the real effect of the canvas. The composer creates his atmosphere in his music through the use of one or all of the three elements at his disposal, rhythm, melody, and harmony. Perhaps the harmony may be discord, and the rhythm discordant, but, nevertheless, the composition is artistic and beautiful. In order that the listener may catch the meaning of it, however, the artist must have gathered into his own mental granary all the rhythmic melodies and harmonies, and they must be mirrored into his very soul so that the reflection may light the way of enjoyment for the listeners.

It is within the power of every musician to wield a wonderful influence in his community. This influence will count for good just so long as the music he teaches or performs reflects a steadiness of purpose, an integrity of spirit and a soul that is pure and clean.

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THE EASTMAN SCHOOL OF MUSIC

DR. RUSH RHEES
President, University of Rochester, Rochester, N. Y.

The School of Music of the University of Rochester is a trust committed to that institution by Mr. George Eastman. It is the outgrowth of a private school of music established in 1913 by Alf Klingenberg and Herman Dossenbach under the title of the Dossenbach-Klingenberg Institute of Musical Art. This school grew steadily in numbers and in public estimation, with steadfast loyalty to the highest standards of musical art.

Interest in its work and its possible larger usefulness led Mr. Eastman, in 1918, to acquire the property and corporate rights of the Institute and present them to the Universitly of Rochester for a university school of music, and in 1919 he undertook to provide the new university department with a new and ideally equipped building, and a generous endowment. The building, which is now in process of erection, will furnish offices, studios and class rooms for a large school of music, a small hall seating 500 persons for recitals and chamber music, and a large music hall seating 3,300. This building will be one of great beauty, and it will have the most perfect acoustics, ventilation, lighting and equipment that can be obtained. The architects are McKim, Mead and White of New York, associated with Gordon & Kaelber of Rochester. The engineers are Russell B. Smith, Inc., of New York, and the expert adviser on acoustics is Professor F. R. Watson of the University of Illinois. The new buildings and the land on which they stand will cost approximately two million dollars. A still larger sum has been given by Mr. Eastman to the University for an endowment for the school.

In scope the undertaking is broad and comprehensive. As a University school of music its attention will be directed to the thorough training of candidates for the degree of Bachelor of Music. Such candidates must qualify for admission by satisfying entrance requirements of not less than fifteen units, representing completion of a four-year high school course or its equiv-

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alent. Those requirements will include three units of English, two of mathematics, not less than three of foreign language, and not less than three of musical training in the branch which the student wishes to follow in the School of Music. The Bachelor of Music course will consist of work equivalent to no less than the 124 credit hours requisite for a Bachelor of Arts, forty-four of those credit hours to be earned under the faculty of Arts and Science, the balance being in the School of Music. This work in the School of Music will provide for concentration in musical theory, piano, voice, violin, cello or other instruments, as demand may indicate, as well as in training for supervision of public school music.

As a community school of music this institution will undertake to serve two other groups of students: (1) Mature students of music who desire to pursue the study of one or more branches of musical art, subject to such conditions as the maintenance of the standards of a university school of music may prescribe, and (2) elementary classes for children, which will carry them forward in piano, or some other instrument — together with instruction in appreciation and elementary theory — to the point which will qualify them for admission to the Bachelor of Music classes.

The distinctive characteristic of this Eastman School of Music is that it is given to the University for the advancement of musical interest, knowledge and appreciation in the community at large. It is this consideration which makes its provision for instruction of mature special students and of children an integral part of its work, while maintaining at the highest level its work and its requirements for candidates for the Bachelor of Music degree. This explains the provision in its equipment of a music hall to seat 3,300 persons. This music hall will be used for special concerts by eminent orchestras and soloists, one evening a week being reserved for such use. But during the rest of the time it will be devoted to motion pictures of the highest excellence, accompanied by music of the first quality. Such musical accompaniment will be furnished by an organ, the finest that can be obtained for the purpose, and by an orchestra under a thoroughly competent director. The reason for this use of the hall is purely musical. Experience has proved that such a combination of fine music with motion pictures is liked by the public and,

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moreover, that it is effective in awakening musical interest in many who probably would never go to a formal concert. Experience has also proved that while in many communities we have some who recognize that music means much for their lives, the great majority do not patronize our orchestral and other concerts. Mr. Eastman believes that music may make a great contribution to wholesome and happy living for the great majority of our people; he also believes that those people may be helped to discover what music may give to them if it is offered in its finer form in combination with another entertainment, whose popularity with such people has already been demonstrated. He therefore conceived the project of making such a combination a part of the ministry of the University School of Music to the community which the University seeks in all suitable ways to serve.

The life of our communities in the future needs what our schools of music and of other fine arts can give them. Mr. Eastman's comments are to the point:

> It is necessary for people to have an interest in life outside their occupations. Work, a very great deal of work, is drudgery. I see no possibility of getting away from this condition. Hours of employment have accordingly been shortened, and as production increases — as it must increase — they must be still further shortened. What, however, is going to be done with the leisure thus obtained? Leisure is unfruitful because it is not used productively. We do not know how to use it fruitfully. All sorts of sports, recreation and diversions must be developed if we are to make full use of our leisure.
>
> I do not imagine that music is going to occupy all the leisure interests of people. Do not think that I am a reformer — far from that. I am interested in music personally, and I am led thereby to want to share my pleasure with others. It is impossible to buy an appreciation of music. Yet, without appreciation, without the presence of a large body of people who understand music and who get enjoyment out of it, any attempt to develop the musical resources of any city is doomed to failure. Because in Rochester we realize this, we have undertaken a scheme for building musical capacity on a large scale from childhood.

Such is the undertaking that Mr. Eastman has put into our hands. To its successful accomplishment we are dedicating ourselves. We appreciate the present interest of the Music Teachers' National Association in the enterprise, and hope to merit your continued interest and your valuable coöperation.

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PART II—PROCEEDINGS

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MINUTES OF THE ANNUAL MEETING

On December 29-31, 1920, at the La Salle Hotel, Chicago, the forty-second annual meeting of the M. T. N. A. was held. Chicago fulfilled all expectations as to what a convention city should be. The only meeting that had been held here prior to this one was in 1888, Max Lechner, President. There was a large attendance and much enthusiasm was shown over the work that the association is doing. Stress was laid on "The Function of Music in the Educational System of the United States" and the interest shown by the large number of private teachers and representatives of conservatories present was highly gratifying.

The Address of Welcome Wednesday morning was given by Charles L. Hutchinson, President of the Chicago Art Institute, which was responded to by the President, Peter C. Lutkin, of Northwestern University, Evanston. Philo A. Otis gave an interesting account of The Development of Music in Chicago. There was not time to read the paper by J. Lawrence Erb, but it will be found in this volume of proceedings. William F. Bentley postponed the reading of his paper until Thursday afternoon.

On Wednesday afternoon W. A. Fisher reported that no suggestions for revision had come to the Committee on Grading of Piano-teaching Material and that the report of last year was to stand. It was later voted to accept the report and discharge the committee with our thanks. Papers were read by F. L. Reed, University of Texas, R. H. Stetson, Oberlin College, E. R. Kroeger, St. Louis, C. E. Seashore, Iowa University, and Alfred Pennington, Scranton, Pa. W. L. Tomlins, Chicago, gave a short, inspiring address on community music.

There was a large attendance at the Reception given at the Art Institute Wednesday evening under the auspices of the Society of American Musicians, Mrs. Rosseter G. Cole, President. This gave a delightful opportunity for the members of the Association and Chicago musicians to meet one another. An informal

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program was given by the Chicago Madrigal Club, D. A. Clippinger, Conductor.

Thursday morning was devoted to papers by L. R. Maxwell, New Orleans, J. V. Bergquist, Minneapolis, G. C. Gow, Vassar College, and Max Schoen, Iowa University. C. N. Boyd was unavoidably absent on account of illness in his family, but his paper will be found in this report. Because of the lateness of the hour George Enzinger's paper was not read, but it, too, is printed.

In the afternoon the symposium on "The Function of Music in the Educational System of the United States" was opened, with Osbourne McConathy, Northwestern University, presiding. Papers were read by Will Earhart, Pittsburgh, Hollis Dann, Cornell University, Charles H. Farnsworth, Columbia University, K. W. Gehrkens, Oberlin College, and J. W. Beattie, Grand Rapids.

There were one hundred thirty-five present at the Thursday evening banquet held in the East room of the La Salle Hotel. President Lutkin presided in his usual happy manner and Eric Delamarter, John J. Hattstaedt, George Craig Stewart, D.D., Mrs. F. A. Seiberling, Chancellor L. Jenks, and James Taft Hatfield spoke. Informal singing enlivened the occasion and the affair was a pleasant relaxation after the strenuous day.

The symposium was continued on Friday morning with short papers by C. H. Miller, Rochester, E. B. Birge, Indianapolis, P. W. Dykema, University of Wisconsin, T. D. Giddings, Minneapolis. H. H. Bellamann, Columbia, and Dr. Rust Rhees, President of the University of Rochester, also read papers.

Friday afternoon the members were guests of the Chicago Symphony Orchestra, Frederick L. Stock, Conductor, at its regular concert.

At the regular business meeting Thursday at noon the following business was transacted:

Committee on Treasurer's Report, consisting of Messrs. McCutchan, McConathy and Gehrkens, recommended that an auditor be appointed by the President who should report to the Executive Committee, said committee to have power to act in the matter, and that the Treasurer be authorized to make sug-

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gestions as to a budget system, reporting to the Executive Committee. Voted.

D. A. Clippinger moved that annual dues be increased from $3 to $4 per year. After a short discussion this was unanimously voted.

The Nomination Committee, consisting of Messrs. McCutchan, Farnsworth and McWhood, placed the names of Rossiter G. Cole, Chicago, Francis L. York, Detroit, and George C. Gow, Poughkeepsie, in nomination for membership on the Executive Committee to serve three years in place of Waldo S. Pratt, R. G. McCutchan and Charles L. Seeger, retiring. No other nominations were made. Upon motion of M. L. Swarthout the secretary was instructed to cast one ballot for these names. Voted.

Invitations were received from Chicago, Detroit, Minneapolis, Pittsburgh and Washington asking for the 1921 meeting. After some discussion and expression as to preference on the part of some of the members, Mr. McWhood moved that the Executive Committee give serious consideration to the invitation of Detroit. Voted.

Mr. Farnsworth presented the matter of the establishment of a National Conservatory. Moved by Mr. McWhood that the matter be referred to the Executive Committee. Voted.

Mrs. Louis Yager presented the matter of the Young American Musicians' Contest.

Adjourned.

R. G. McCUTCHAN,
Secretary.

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TREASURER'S REPORT FOR 1920

INCOME—			
Balance from 1919:			
Life Membership Fund, Bonds ($350 par)	$ 334.68		
Reserve on above	15.32		
Accrued interest	78.22		
		$ 428.22	
Reserve Fund		40.00	
Accounts Receivable ($133.70, books on sale)		172.50	
		$ 640.72	
Less Cash deficit, due Treasurer . . .		109.81	
			$ 530.91
Additional Life Members		$ 50.00	
Additional Annual Members for 1919 . .			30.00
Interest on Life Membership Fund . . .		18.62	
			68.62
Interest on Reserve Fund			1.60
Gifts toward Sinking Fund			624.10
Loans toward current expenses			200.00
Sale of *Proceedings* (190 copies) . . .			328.30
Annual Members for 1920		$ 897.05	
Partial Members and Auditors, Chicago .		52.56	
			949.61
Annual Members for 1921, on account . .			7.00
			$2,740.14
OUTLAY—			
Administration and Annual Meeting .	$ 230.57		
Issue of *Proceedings* for 1919 . . .	1,090.80		
Bad debts and returns cancelled . . .	6.60		
Interest on loan at bank	9.20		
		$1,337.17	
Balance to 1921:			
Life Membership Fund, Bonds	$334.68		
Reserve	15.32		
Interest	18.62		
Additions	50.00		
		$ 418.62	

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Reserve Fund, Principal . .	$ 40.00		
Interest . . .	1.60		
		41.60	
Sinking Fund		624.10	
Total Funds		$1,084.32	
Accounts Receivable ($114.00 on sale)		134.20	
Cash on hand		184.45	
			1,402.97
			$2,740.14

Against the above balance are loans unpaid of $200.00.

WALDO S. PRATT, *Treasurer.*

Hartford, January 31, 1921.

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NOTE OF RESOLUTION CONCERNING COUNSELORS

At the tenth annual meeting, after the adoption of the present Constitution, on December 29, 1915, at Buffalo, on recommendation from the Executive Committee, the following special resolutions were unanimously adopted:

> Voted, that the Executive Committee have power hereafter, at their discretion, to add to their number, by not less than a two-thirds vote, from the Life Members, Past Presidents of the Association, or Past Members of the Executive Committee, not more than six persons to serve for one year under the name of Counselors, who for that time shall be full members of the Committee and eligible to election as officers; and, in case they avail themselves of this permission, that Art. III, Sec. 1, of the Constitution be in so far suspended.
>
> Voted, that the Executive Committee or whatever editorial agent they appoint have power, at their discretion, to offer the Annual Proceedings at less than the regular rate when three or more volumes are ordered at one time; and, in case they avail themselves of this permission, that Art. II, Sec. 6, of the Constitution be in so far suspended.

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CONSTITUTION OF THE M. T. N. A.

ARTICLE I.—NAME AND OBJECT

SECTION 1. This organization shall be called the MUSIC TEACHERS' NATIONAL ASSOCIATION.

SEC. 2. Its object shall be the advancement of musical knowledge and education in the United States.

ARTICLE II.—MEMBERSHIP

SECTION 1. Any person actively interested in music may, subject to approval by the Executive Committee, become an Annual Member of the Association by the payment of four dollars ($4.00) annually.

SEC. 2. Any person may become a Life Member of the Association by the payment, at one time, of twenty-five dollars ($25.00). Life Members shall be exempt from the payment of annual dues.

SEC. 3. Each Annual and Life Member of the Association shall be entitled to vote at business meetings, and to receive a copy of the Annual Proceedings.

SEC. 4. The fiscal year of the Association shall be reckoned from a date two months before the Annual Meeting, at which time annual dues shall be considered payable.

SEC. 5. If, in any year, the Executive Committee shall deem it infeasible to issue the Annual Proceedings, each member who has paid annual dues for that year shall be entitled to the rebate of one dollar and fifty cents ($1.50), which shall be credited as part payment of his dues for the ensuing year.

SEC. 6. Any person or institution may receive a copy of the Annual Proceedings upon payment of two dollars ($2.00). Such persons or institutions shall be entered on the roll as "Subscribers."

SEC. 7. The Executive Committee shall have power, under such rules as they may make, to admit any interested persons to the Annual Meetings of the Association, but with no privileges except those of informal auditors.

ARTICLE III.—OFFICERS

SECTION 1. The entire control of the affairs of the Association shall be vested in an Executive Committee of nine members elected by ballot at the Annual Meeting. In 1906, three of these shall be chosen for three years, three for two years, and three for one year; and annually thereafter three shall be chosen for terms

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of three years. Other vacancies at the time of the Annual Meeting shall be filled for the unexpired terms. Those who have been members of the Committee for the full term of three years shall be ineligible for reëlection until after one year.

SEC. 2. From the members of the Executive Committee a President, Vice-President, a Secretary, and a Treasurer of the Association for the ensuing year shall be appointed, either at the Annual Meeting by the Association, or, in default of such action, within one month thereafter by the Executive Committee itself. Vacancies in these offices, or in the Committee itself, that occur during the year, may be filled for the balance of the year by the Committee.

SEC. 3. The Executive Committee shall require the Treasurer to give a satisfactory bond, shall make rules regarding his payment of bills and shall accept his accounts only when audited by a committee of two appointed by the Association, who may employ an expert assistant, if necessary.

SEC. 4. The Executive Committee shall have power to appoint any necessary committees with reference to the Annual Meeting, the publication of Proceedings, or for prosecuting any general or specific work of the Association. Of such committees, the President shall be a member *ex-officio*.

SEC. 5. The Executive Committee shall have power to determine what contributed papers shall be included in the Annual Proceedings, and in what form, whether or not they have been read in full before the Association.

ARTICLE IV.—MEETINGS

SECTION 1. The Association shall hold an Annual Meeting, the time and place to be determined by the Executive Committee, unless specially designated by vote of the Association.

SEC. 2. Special meetings shall be called by the President if ordered by the Executive Committee, or at the request of ten members.

SEC. 3. Fifteen members shall constitute a quorum.

SEC. 4. All business transacted by the Executive Committee and at the meetings of the Association shall be fully reported in the Annual Proceedings.

ARTICLE V.—AMENDMENTS

SECTION 1. Amendments to this Constitution may be introduced at any meeting of the Association, if previously approved by the Executive Committee or by not less than ten other members of the Association. A two-thirds vote of the members of the Association present and voting shall be necessary for the adoption of such amendments.

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ROLL OF MEMBERS

[Life Members are indicated by SMALL CAPITALS, Subscribers and Partial Members by an *. All others are Full Members.]

Adams, Mrs. Crosby, Montreat, N. C.
*Adams, William S., 1614 Grace St., Lynchburg, Va.
Adler, Lois, 1364 E. 47th Place, Chicago, Ill.
Agnesita, Sister Mary, 755 N. State St., Chicago, Ill.
AIKEN, WALTER H., Station K, Cincinnati, O.
Allison, Gladys, Marshall, Ill.
Andrew, Eva Mae, 151 S. Church St., Mt. Pleasant, Pa.
Austin, Bernice E., Northwestern Univ., Evanston, Ill.

*Baars, Mrs. F. D., Hollenberg Bldg., Little Rock, Ark.
Bach, Frederick K., Heidelberg Univ., Tiffin, O.
*Baird, Florence C., State Normal School, East Radford, Va.
*Baldwin, Ralph L., 81 Tremont St., Hartford, Conn.
Barnes, Edwin, 243 N. Van Buren St., Battle Creek, Mich.
BEATON, ISABELLA, 7110 Kinsman Road, S. E., Cleveland, O.
Beattie, John W., 555 Avalon Terrace, S. E., Grand Rapids, Mich.
Beebe, Anna L., Lincoln Memorial Univ., Harrogate, Tenn.
Bell, Mrs. Alfred H., Lostant, Ill.
*Bell, Amanda H. L., Lostant, Ill.
*Bell, F. E., C. B. & Q. R. R., Chicago, Ill.
BELLAMANN, H. H., Chicora College, Columbia, S. C.
Benbow, William, 463 Elmwood Ave., Buffalo, N. Y.
Benedict, Mrs. Hattie, 7005 Clark St., Chicago, Ill.
Benjamin, Arline M., Rochester, Minn.
Benjamin, Harriett, Rochester, Minn.
Bentley, William F., Knox College, Galesburg, Ill.
BERGE, MARIE THERESE, 2 Walworth Ave., White Plains, N. Y.
Bergquist, J. Victor, 2647 Fremont Ave., Minneapolis, Minn.
Bertranda, Sister Mary, St. Clara Convent, Sinsinawa, Wis.
Best, Louise, Sayre College, Lexington, Ky.
BESTOR, VIRGINIA T., The Portner, Washington, D. C.
Bever, Mabel L., 2821 3rd Ave., N., Billings, Mont.
Bidwell, M. S., Coe College, Cedar Rapids, Ia.
Bingham, W. V., Carnegie Inst. of Technology, Pittsburgh, Pa.
Binyon, Mrs. C. E., Urbana, Ill
Birge, Edward B., 1914 N. Pennsylvania St., Indianapolis, Ind.
Blye, Birdice, 5424 Blackstone Ave., Chicago, Ill.
Bookwalter, Florence, 2618 Lakeview Ave., Chicago, Ill.

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BOYD, CHARLES N., 4259 5th Ave., Pittsburgh, Pa.
Braddock, Lucille, Ludington, Mich.
Bredin, Elias A., Hiram College, Hiram, O.
Brennan, Susan, Elkhart, Ind.
Brillhart, G. Davis, State Normal School, Mt. Pleasant, Mich.
Brockway, Bertha, 545 E. Main St., Ottawa, Ill.
Browne, Katherine E., Meridian College, Meridian, Miss.
Browne, Lois, DePauw Univ., Greencastle, Ind.
Bryant, Mrs. Anna Goff, Lombard College, Galesburg, Ill.
*Buchanan, Fannie, Victor Talking Machine Co., Camden, N. J.
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Butler, Harold L., Univ. of Kansas, Lawrence, Kan.
BUTLER, HENRY M., San Marcos, Tex.
BUTLER, MARY S., State Normal School, San Marcos, Tex.

CAMPBELL, LEROY B., Warren, Pa.
Campbell, William Wilson, New Wilmington, Pa.
*Carl, William C., 17 E. 11th St., New York City.
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Chase, Mary Wood, Lyon & Healy Bldg., Chicago, Ill.
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Clark, Mrs. Frances E., Victor Talking Machine Co., Camden, N. J.
Clemens, Mabel, Washington, Ill.
Clippinger, David A., Kimball Bldg., Chicago, Ill.
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Detweiler, Harry R., 491 N. Lake St., Aurora, Ill.
Dillon, Mary Agnes, 604 9th Ave., Belmar, N. J.
Dillon, Minnie, Fine Arts Studio, Toledo, O.
Dodge, L. N., 1826 Wesley Ave., Evanston, Ill.
Doelling, Mae, 2922 Burling St., Chicago, Ill.
Dudley, Marjory E., Univ. of South Dakota, Vermillion, S. D.
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Dykema, Peter W., Univ. of Wisconsin, Madison, Wis.

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Enzinger, George, 5371 Cabanne Ave., St. Louis, Mo.
Erb, J. Lawrence, Univ. of Illinois, Urbana, Ill.
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Farnsworth, Charles H., Teachers College, New York City.
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*Fox, Sister Renetta, St. Catherine College, St. Paul, Minn.
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Geere, Marvin D., Baker Univ., Baldwin, Kan.
Gehrkens, Karl W., Oberlin Conservatory, Oberlin, O.
Giddings, T. P., 88 Spruce St., Minneapolis, Minn.
Glenn, Mabel, Bloomington, Ill.
Glock, Alma, Detroit Conservatory, Detroit, Mich.
Glockzin, Albert A., Connersville, Ind.
GLOVER, NATHAN L., 627 E. Mill St., Akron, O.
Godfrey, Eleanor F., 4737 N. Tallman Ave., Chicago, Ill.
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Goldbach, Mrs. Leah, 251 Chicago Ave., Chicago, Ill.
Goode, Blanche, Smith College, Northampton, Mass.
Goodrich, Helen J., 330 Webster Ave., Chicago, Ill.
Goodsmith, Ruth B., Stephens College, Columbia, Mo.
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Gordon, E. B., Univ. of Wisconsin, Madison, Wis.
Goulet, Sister Anna, St. Catherine College, St. Paul, Minn.
Gow, George C., Vassar College, Poughkeepsie, N. Y.
Gross, Bertha, 1314 Liverpool St., N. S., Pittsburgh, Pa.
GUCKENBERGER, BENJAMIN, 30 Huntington Ave., Boston, Mass.

Haake, Charles J., Northwestern Univ., Evanston, Ill.
Haake, Mrs. Gail M., Northwestern Univ., Evanston, Ill.
Hall, William John, Musical Art Bldg., St. Louis, Mo.
Hamlin, Irving, Northwestern Univ., Evanston, Ill.
Handy, Alida, 601 W. Ohio St., Bay City, Mich.
Harrington, Mrs. E., South Bend, Ind.
Harris, Mylon H., Kimball Bldg., Chicago, Ill.
Harrison, Mrs. Jeanne Dupuy, 2917 Ursuline Ave., New Orleans, La.
HASTIE, WILLIAM A., 1621 Waverley Ave., Cincinnati, O.
Hattstaedt, John J., Kimball Bldg., Chicago, Ill.
Hay, Lula D., Woman's College, Jacksonville, Ill.
HEIZER, MRS. FREDERICK, 1215 Douglas St., Sioux City, Ia.
*Helman, Mary E., Fisk Univ., Nashville, Tenn.
Henkel, F. Arthur, 1600 Linden Ave., Nashville, Tenn.
*Hering, J. Norris, 2113 St. Paul St., Baltimore, Md.
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